

MARK CARLSON: AN EXPLORATION OF HIS ART SONGS AND CATALOG OF HIS  
VOCAL WORKS

by

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Submitted to the faculty of the  
Jacobs School of Music in partial fulfillment  
of the requirements for the degree,  
Doctor of Music  
Indiana University  
May 2018

Accepted by the faculty of the  
Indiana University Jacobs School of Music,  
in partial fulfillment of the requirements for the degree  
Doctor of Music

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April 25, 2018

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*The best way I can think of to thank Mark for his invaluable contributions -- without which this project would never have reached fruition -- is to use this dedication page to honor the memory of Dorothy Wallace Carlson (August 10, 1923 - January 27, 2018)*

## Acknowledgements

Words aren't adequate to express my gratitude to the many people who made this document possible, but I will do my best.

I owe so much to my family, in particular my incredible parents, for doing everything in their power to support, facilitate, and encourage me throughout this process - you truly made the impossible possible. Likewise I am grateful to my dear, wonderful, silly friends for their complete faith in me, their efforts to keep me motivated, and their willingness to provide welcome distraction! Thank you Amanda - giver of salsa-scented jars of motivation (now I'm a lamp); and thank you Kim - for our extremely productive work (& wine) nights.

Many thanks to Mrs. H for her unwavering assistance and endless patience. Thank you to the members of my committee for willingly going on this journey with me and consenting to read this unexpectedly long document (sorry).

Perhaps my biggest "thank you" goes to Mark Carlson, for generously sacrificing hour after hour of his time to answer my unceasing questions, and dig through scores, programs, and recordings at my request. My work would have been unbelievably challenging if I had not received such crucial and invaluable contributions from the source himself.

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## Introduction

I chose this topic after the overwhelming number of positive responses I received when I performed Carlson's *Cuatro Sonetos de Amor* in one of my doctoral recitals. While Mark Carlson's music may be known and well received in California, especially in Los Angeles, he remains largely undiscovered elsewhere. My hope is that this document will draw attention to his vocal music, making it more accessible to a broader audience, and will also be a resource for current and future performers of his vocal works by providing valuable background information that may enrich their performances. My interpretation and performance of the third song in *Cuatro Sonetos de Amor*--which is directed toward a deceased lover--was powerfully affected by the knowledge that eight years before he composed the songs, Carlson had suffered the loss of his partner of nineteen years to cancer. Having insight into the history of a piece or the background of a composer can bring out subtle, but moving nuances in a performance. It is my hope to facilitate that through this document.

When I embarked upon this research I naively did not anticipate the difficulty of tackling a living topic. Mark Carlson's vocal oeuvre has changed since I first began and will continue to evolve and expand after this document is completed. Pieces that I studied may be revised by the composer at a later date, making some of the information contained here incorrect. One of the greatest challenges I discovered was that the majority of Carlson's art songs are published on demand and the sheet music only notes the date of composition, so it is impossible to know when items were printed. Over time, many of the pieces have been revised and modified, but the changed editions were neither dated nor labeled as revised versions. In most cases, I reviewed multiple versions of the pieces, but I have no identifying information to reference and indicate they are different. However, the differences I discovered between editions were minuscule: an added fermata, corrected typos, an adjustment of the tempo marking, etc. Some changes are or will be significant. The song cycle *Night Will Blossom* is currently being revised to swap poetic

texts due to a copyright issue, so I reviewed an older version which shows only the text that has since been removed. In other cases, pieces are in the process of being edited because the distribution is being taken over by Subito Music Corporation. Many of my notes may refer to older editions of the pieces, but I can provide no way to distinguish them from the newer editions.

Mark Carlson's songs are primarily published by C Swigart Music and Pacific Serenades Music. C Swigart Music is Mark's company, named after his partner Charlie Swigart, created specifically for the publication of his own music. Pacific Serenades Music, which was founded by Carlson, publishes pieces by many new composers and is operated primarily as a performance ensemble up until last year. Eventually, all C Swigart Music and Pacific Serenades Music publications will be distributed by Subito Music Corporation. However, only a limited number of pieces are available for purchase through Subito at this time. The majority of Carlson's choral pieces are published and distributed by Yelton Rhodes Music - a company created by Carlson's friend and fellow UCLA faculty composer, Roger Bourland.

One possible source of confusion for those interested in Carlson's music may be Mark Carlson's website: [markcarlsonmusic.com](http://markcarlsonmusic.com). While this website contains a great deal of valuable information, it is in the process of being redesigned, so it does not yet reflect more recent changes. Once it is updated, it will include newer pieces and more current publication information.

What I refer to here as "art songs," Mark identifies simply as "songs" on his website. However he explained that with the exception of the small handful of songs specifically written for musical theater, all his songs were written for singers with classical music training. The website lists *The Three Feathers* under "Songs," but I have chosen to include it instead with the theatrical works, since the piece calls for two singers and was presented semi-staged as a "musical tale."

## Formatting for Chapter 2 - Art Songs Cycles

In this Chapter, I have tried to include as much valuable information from the sheet music as I can, both to help singers select music they might be interested in, and to be aware of additional information relating to those pieces. Most of the entries in this Chapter are song cycles of two or more songs. They are formatted as follows below. Items in bold are what can be found in each entry and are followed by an explanation (in regular font) of what information is being provided and where it came from.

### ***[Song Cycle Name]***

**[Description of cycle]** A description of the cycle, often referencing the poet or theme, as noted on the sheet music cover.

**[Instrumentation of cycle]** Instrumentation of the cycle as noted on the sheet music cover.

1. **[Individual song title]** A list of all of the songs in the cycle.

2. **[Individual song title]**

**Commission:** Information about the commission if specified on the sheet music.

**For:** Names of performers it was written for if specified on the sheet music.

**Dedication:** Information about the dedication if specified on the sheet music.

**Composed:** Year composition was completed according to the composer.

**Publisher:** Name of publisher and/or distributor.

**Instrumentation.** If the specific instrumentation did not appear on the sheet music cover, it is specified here.

**Other Arrangements.** Information about arrangements currently available for purchase. If an arrangement exists that is not published, it will be mentioned further below.

**Range of set:** Highest note and lowest note appearing in the entire cycle.

**General Tessitura:** Estimate of the overall tessitura of the cycle. I did not have a specific method for determining the tessitura, so this designation is fairly subjective.

**Vocal Difficulty:** Estimate of difficulty of the vocal part. While this is included for each entry, I felt all the songs were for more advanced singers and labeled them all as "difficult."

**Piano Difficulty:** Estimate of difficulty of the piano part. While this is included for each entry, I felt all the songs were for more advanced pianists and labeled them all as "difficult" or "moderately difficult." Marked N/A if there is no piano in the piece.

**Approximate Duration of Set:** Estimate of the duration of the entire set if performed straight through with only a few additional seconds between songs. Very often this was based on the timing of various commercial and non-commercial recordings of the pieces that I was able to locate.

**DISCOGRAPHY.** If there is a commercial recording of the entire cycle, it is noted here. Recordings of single songs are noted below the individual song.

**[Information about song cycle]** This prose section includes information about the premiere, the original performers, the history of the commission, and any inspirations behind the text or instrumentation, as well as specifics about changes in publishers or unpublished arrangements.

**1. [First individual song title]** Name of the song title as it appears on the sheet music. This occasionally differs from the poem title noted below.

**Text by [poet name and years]** Name of the poet as well as their year of birth and death (if applicable). If the text set in the song was a translation, then the translator's name and years are also noted.

**Poem Title.** The name of the poem as it appears in the poetry collection from which I copied the text. Additional information about the original poetic publication is included when possible.

1	<b>[Song text]</b>	The entire text of the poem reproduced as it appears in the poetry
2	<b>[Song text]</b>	collection cited. Spellings, spacing, italics, capitals and
3	<b>[Song text]</b>	punctuation are shown as they are in the poems - even when they
4	<b>[Song text]</b>	may look like typographical errors. Numbers for each line of the
5	<b>[Song text]</b>	poem have been added on the left to facilitate with identifying
6	<b>[Song text]</b>	differences between the poem text and the song text.

**Variations between poem text and song text:** Specific notes about differences between the poem text and the song text, referencing the line numbers assigned to the poem above. Typos in the sheet music are noted here, but may only appear in some editions of the music. Changes to syllabification ("flow'rs" instead of "flowers") are noted here even when they don't change the rhythm of the text. If there are any text repetitions, they are noted here.

**[Song text in translation when applicable]** If the song text is in a foreign language, then an English translation is included here. Due to spacing issues it was not possible to present the texts and translations side by side.

**Key signature(s):** All key signatures in the song in the order that they appear. Since the music doesn't always sit firmly in a particular key, it seemed more useful to provide the key signatures rather than attempt a detailed analysis.

**Song Range:** Highest note and lowest note appearing in the song.

**Meters Used:** List of all meters that appear in the song. They are organized numerically, not by the order that they appear in the music.

**Tempo:** Tempo description and metronome marking that appear at the very beginning of the piece. This does not include subsequent tempo changes in the song.

**Approximate Song Duration:** Estimate of the duration of the individual song. Very often this was based on the timing of various commercial and non-commercial recordings of the song that I was able to locate.

**DISCOGRAPHY.** If there is a commercial recording of the single song only, it is noted here.

**[Additional information specifically about this song]** Some songs include a prose section here which includes any details that pertain only to the individual song. This can include inspirations particular to the song or information about the poem chosen.

**2. [Second individual song title]** Each individual song in the cycle is formatted like #1 above.

## Formatting for Chapter 2 - Single Art Songs

There are a few entries that are single songs. They are formatted very similarly, but the order differs slightly since they are not part of a larger group. They are formatted as follows below. Items in bold are the items you will find in each entry and are followed by an explanation in regular font of what information is being provided and where it came from.

***[Single Song Name]***

**[Description of song]** A description of the song as noted on the sheet music cover.

**[Instrumentation of song]** Instrumentation of the song as noted on the sheet music cover.

**Commission:** Information about the commission if specified on the sheet music.

**For:** Names of performers it was written for if specified on the sheet music.

**Dedication:** Information about the dedication if specified on the sheet music.

**Composed:** Year composition was completed according to the composer.

**Publisher:** Name of publisher and/or distributor.

**Song Range:** Highest note and lowest note appearing in the song.

**Tessitura:** Estimate of the overall tessitura of the song. I did not have a specific method for determining the tessitura, so this designation is fairly subjective.

**Vocal Difficulty:** Estimate of difficulty of the vocal part. While this is included for each

entry, I felt all the songs were for more advanced singers and labeled them all as "difficult."

**Piano Difficulty:** Estimate of difficulty of the piano part. While this is included for each entry, I felt all the songs were for more advanced pianists and labeled them all as "difficult" or "moderately difficult." Marked N/A if there is no piano in the piece.

**Approximate Duration:** Estimate of the duration of the individual song. Very often this was based on the timing of various commercial and non-commercial recordings of the song that I was able to locate.

**[Information about song]** This prose section includes information about the premiere, the original performers, the history of the commission, and any inspirations behind the text or instrumentation, as well as specifics about changes in publishers or unpublished arrangements.

**[Song title]** Name of the song title as it appears on the sheet music. This occasionally differs from the poem title noted below.

**Text by [poet name and years]** Name of the poet as well as their year of birth and death (if applicable). If the text set in the song was a translation, then the translator's name and years are also noted.

**Poem Title.** The name of the poem as it appears in the poetry collection from which I copied the text. Additional information about the original poetic publication is included when possible.

1	<b>[Song text]</b>	The entire text of the poem reproduced as it appears in the poetry
2	<b>[Song text]</b>	collection cited. Spellings, spacing, italics, capitals and
3	<b>[Song text]</b>	punctuation are shown as they are in the poems - even when they
4	<b>[Song text]</b>	may look like typographical errors. Numbers for each line of the
5	<b>[Song text]</b>	poem have been added on the left to facilitate with identifying
6	<b>[Song text]</b>	differences between the poem text and the song text.

**Variations between poem text and song text:** Specific notes about differences between the poem text and the song text, referencing the line numbers assigned to the poem above. Typos in the sheet music are noted here, but may only appear in some editions of the music. Changes to syllabification ("flow'rs" instead of "flowers") are noted here even when they don't change the rhythm of the text. If there are any text repetitions, they are noted here.

**[Song text in translation when applicable]** If the song text is in a foreign language, then an English translation is included here. Due to spacing issues it was not possible to present the texts and translations side by side.

**Key signature(s):** All key signatures in the song in the order that they appear. Since the music doesn't always sit firmly in a particular key, it seemed more useful to provide the key signatures rather than attempt a detailed analysis.

**Meters Used:** List of all meters that appear in the song. They are organized numerically, not

by order that they appear in the music.

**Tempo:** Tempo description and metronome marking that appear at the very beginning of the piece. This does not include subsequent tempo changes in the song.

## Formatting for Chapter 3 - Choral Works

Carlson's website divides the choral music by whether it is sacred or secular. Since a number of pieces were categorized as both, I chose to present the choral pieces in one unified alphabetical list. Choral divisions are abbreviated with the standard S = soprano, A = alto, T = tenor, and B = bass. Choral works are formatted as follows below. Items in bold are what appear in each entry and are followed by an explanation in regular font of what information is being provided and where it came from.

### **[Name of Piece]**

**Text by [poet name and years]** Name of the poet as well as their year of birth and death (when available). For pieces with multiple movements with different poets, this will say "Assorted" and more detailed information will be available below.

**[Sacred or Secular]** Designation from the composer's website of sacred or secular nature of the work.

**[Instrumentation of Piece]** General instrumentation of the piece if there are multiple arrangements. Specific instrumentation is given if there is only one arrangement of the piece.

**1. [Individual movement title]** For pieces with multiple movements, all movements are listed here.

**2. [Individual movement title]**

**Commission:** Information about the commission if specified on the sheet music.

**Composed:** Year composition was completed according to the composer.

**Approximate Duration:** Estimate of the duration of the entire work. Very often this was based on the timing given by the publisher or available on commercial recordings.

**Available Recording(s):** If commercial recordings are available they will be listed here. If MP3 recordings are available through the publisher's website they will be noted here.

**Publisher:** Name of publisher and/or distributor.

**Catalog Number(s):** List of arrangements of the entire piece and their corresponding catalog numbers. For multi-movement pieces where individual movements are available separately for purchase, they will be noted below.

**1. [First movement title]** This list of individual movements will only appear here if different poets are featured in different movements or if individual movements are available separately for purchase - either as excerpts or different arrangements.

**Text by [poet name and years]** If there are different poets for each movement, the name of the poet as well as their year of birth and death (when available) will be noted here.

**Approximate Movement Duration:** Estimate of the duration of the individual movement, if available. Very often this is based on the timing given by the publisher or available on commercial recordings.

**Catalog Number(s):** If the individual movement is available separately for purchase or different arrangements of the movement exist, it will be noted here.

**2. [Second movement title]** Each individual movement in the piece is formatted like #1 above.

## **Formatting for Chapter 4 - Other Vocal Works**

The remaining vocal works which appear in this Chapter have been categorized as Musical Theater, Popular Style Songs, and Opera. Sheet music is not available for any of these works, so only limited information is provided. They are formatted as follows below. Items in bold appear in each entry and are followed by an explanation in regular font of what information is being provided and where it came from.

**[Name of Piece]**

**[Instrumentation of Piece]** General description of piece including instrumentation (when available).

**Text by [poet name and years]** Name of the poet/librettist as well as their year of birth and death (when available).

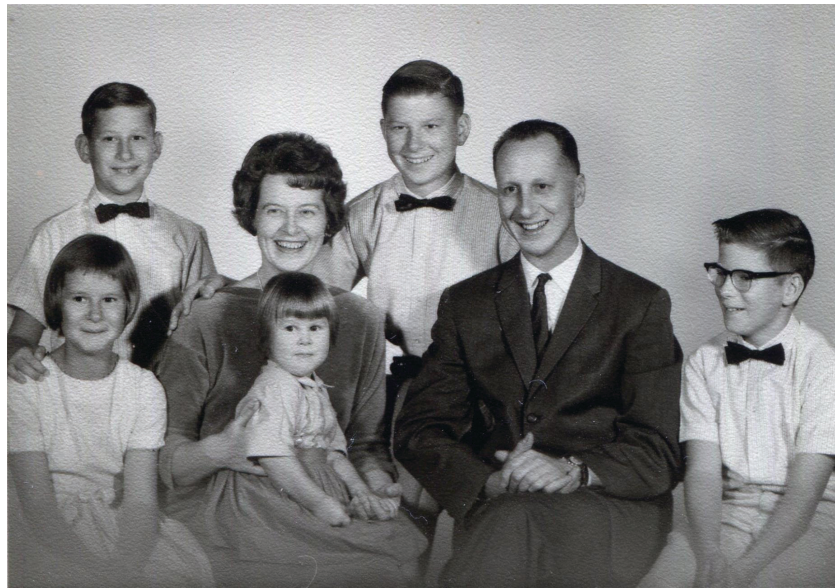
**Composed:** Year composition was completed according to the composer.

**Brief Description:** Short background of the piece.



## Chapter 1: BIOGRAPHY

Mark Conrad Carlson was born June 13, 1952, in Fort Lewis, Washington, to Paul Albert Carlson and Dorothy Wallace Carlson. It was the tail end of the Korean War and his father, who had been a medic in Korea, was in the process of being discharged from the army. When Mark was only two weeks old, the family left Washington and moved to the sunshine state of California. Though the family remained in California thereafter, they moved many times -- Dorothy Carlson estimated 13-15 moves during their marriage -- for Paul's medical career. Starting in Paso Robles where Carlson's father opened his first general practice, they later moved to Palo Alto so his father could complete a residency in surgery at Stanford, and then to San Francisco. The first town that felt like home to Carlson was Modesto. His father set up a surgical practice and they remained there for ten years while Carlson was age 7-17. By this time Carlson was one of five children: David (b. 1948), Erik (b. 1950), Mark (b.1952), Jan (1953-1985), and Lisa (b. 1961). His sister Jan passed away in 1985 from a blood malignancy when she was just 31.



**Figure 1-1. The Carlson family**

Looking back, Mark has been quite impressed at the excellent quality of music in the public schools in Modesto and other towns in California's central valley. Music was extremely important in the Carlson family. Mark's father Paul had grown up in a very poor family of Swedish immigrants in Spokane, Washington. His family valued music highly, but money constraints meant that only the two girls in the family could take piano lessons (paid for by an aunt). As a result, Paul and his siblings were determined that, unlike them, all of their children would have unlimited access to musical training. Mark says his father was the most obsessive about this issue: "so we all--thank god--all had to take piano lessons first and then within a couple of years, an instrument of our choice in addition to piano. So I chose flute, but I'm so grateful that I started out on piano."<sup>1</sup>



**Figure 1-2. Mark Carlson playing flute in high school**

During a visit to his father's sister Eirene "Rene" Boni in Washington, Mark spent all of his time playing on the small pipe organ at her house. Because of that, Mark's parents decided to switch him from piano lessons to organ lessons at age 14. "It was, as I frequently say, God's dirtiest trick he played on me... he made me the most talented at organ playing and I never really

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<sup>1</sup> Mark Carlson, interview by author, Los Angeles, October 17, 2017.

wanted to play it." Mark far preferred piano, which is his favorite instrument besides the voice, though he demurs that he never had the "chops" to be a real pianist. Despite an attempt to quit organ, he continued studying through his junior year of high school and didn't resume piano lessons until he was in college.<sup>2</sup>

The family moved to La Palma before Mark's last year of high school so his father could complete a residency in heart surgery. Mark graduated in 1970 from John F. Kennedy High School in La Palma, although he spent most of his high school years at Grace M. Davis High School in Modesto. Immediately after high school, Mark entered the University of Redlands, where he was accepted into the experimental college now called Johnston Center for Integrative Studies which had opened just the year before. The college, based on humanistic principals, eschewed the use of letter grades and encouraged students to have greater ownership of their education by determining their own graduation requirements and signing a contract that they would have to fulfill in order to graduate. Mark knew he wanted his major to center around music, so most of his classes were actually taken at the University's School of Music. He began to study piano and theory with Alexandra Pierce. During his first year he studied flute with Phillip Rehfeldt. He was disappointed in his subsequent teacher, but since he wasn't *officially* a music major, he was allowed to drop his flute lessons through the University and began driving to Arcadia to study privately with Roger S. Stevens, principal flutist of the Los Angeles Philharmonic.

During his second year at Redlands, Mark met a student named Charlie Swigart who became his best friend and life companion for nineteen years. Carlson said of Redlands, "there are all kinds of important reasons why the place mattered to me and that was THE most important."<sup>3</sup>

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<sup>2</sup> Carlson interview, October 17, 2017.

<sup>3</sup> Carlson interview, October 17, 2017.

Mark was "horrified and heartbroken" when he had to transfer to California State University, Fresno, for his junior year of college. A series of job changes had resulted in his parents no longer being able to afford to send their children to private schools. However, despite his initial attitude toward the school, his years at Cal State Fresno ended up being a wonderful experience. Not the least because his parents, as a "consolation prize," invited Charlie, who they knew only as his best friend, to come live with Mark in a little cottage on their property in Fresno. In order to be together, Charlie left his studies at Redlands and enrolled at Fresno State. At Fresno Carlson was mentored in composition by David S. Bates and Dennis Riley. He studied piano with Philip Lorenz and flute with Russell Howland, though he also continued to drive to Los Angeles for lessons with Roger S. Stevens.



**Figure 1-3. Carlson siblings with Charlie Swigart. Left to right: Dave, Lisa, Jan, Erik, Mark, Charlie. Photograph by Leah Guthrie Cassaro. Used by permission.**

When Carlson was a senior in college, he received his first commission from his Aunt Dorothy and Uncle Gordon Carlson in Bellevue, Washington. Devoted art collectors, especially

promoting local artists in the Northwest region, Dorothy and Gordon went on to commission many more pieces from Mark over the years. This first commission was for a song in honor of their 25th anniversary. At this time Mark didn't know he was interested in songs and, knowing nothing about writing for the voice, he composed something "ridiculously difficult" using Walt Whitman's poem "The Untold Want" also referred to as "Now Voyager." Unfortunately, Carlson threw away the sheet music for this song and everything else he wrote before graduate school, except for a few childhood pieces. Carlson said, "I don't regret it musically, but I regret it because I wonder what they were like," though he's sure that they were "really terrible."<sup>4</sup>

Mark graduated from California State University, Fresno in 1974 with his B.A. in composition. He did not double major in flute, but says he acted like a flute major and even gave a senior flute recital. He had made no plans for the future while finishing the B.A., but was encouraged by Alexandra Pierce to leave Fresno. He applied late to the New England Conservatory for an M.M. in flute and was accepted with a year's deferral since their spots for that year were already full. Carlson decided to move to Los Angeles to be closer to his flute teacher Roger S. Stevens while he waited the year before moving to Boston for graduate school.

During his first week living in Los Angeles everything changed. Mark's parents knew he was very interested in Arnold Schoenberg, and as a graduation present, bought him a ticket to attend the Arnold Schoenberg Centennial Celebration which included the groundbreaking of the Arnold Schoenberg Institute at USC on September 13, 1974, the 100th anniversary of the composer's birth. Carlson naively had no idea what was in store when he showed up to the conference. Perhaps one of the only students to attend, he was surrounded by influential composers. He recalls the surreal experience of finding himself sitting across the table from Milton Babbitt at a banquet dinner. The Saturday of the conference he attended a cocktail party

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<sup>4</sup> Carlson interview, October 17, 2017.

where he met Alden Ashforth who, because of that meeting, became his mentor and one of his primary composition teachers. "Going to that cocktail party completely changed my life."<sup>5</sup>

Mark began to audit classes taught by Ashforth and Paul Reale at UCLA that year and entered the following year (1975) as a M.A. composition student instead of moving to Boston to study flute at NEC as originally planned. At UCLA, Carlson did not take piano or flute lessons - though he did continue studying with Roger S. Stevens privately.

Though his focused had shifted to composition, Mark continued to practice flute 4-6 hours a day and for three years after arriving in Los Angeles, performed as second flutist with the Pasadena Symphony. During that time he realized he didn't like playing in orchestras very much and preferred solo or chamber music. At various times he also performed as flutist with the YMF Debut Orchestra and the Fresno Philharmonic Orchestra, among others. Though he decided at a relatively early stage that he no longer had ambitions to be an orchestral flutist, he continued to perform frequently in chamber music settings until 2016.

One of the greatest gifts of studying with Alden Ashforth was that he turned Carlson onto songs, giving him exercises to write in the style of Schumann and Schubert. Of writing his first song, Carlson said in an interview for the *Daily Bruin*: "in that one piece, I just blossomed... Before that, I had no real direction as a composer."<sup>6</sup> Carlson studied voice for three years with tenor Scott Blois, who was at the time a student at California State University, Northridge. While this was ostensibly to learn how to write well for the voice, Carlson confesses that he really just wanted to learn how to sing -- an endeavor that he amusedly considers unsuccessful.

He completed the M.A. in composition in 1978 and continued straight into the PhD program in composition. After finishing his doctoral exams in 1980, he and Charlie fulfilled Charlie's lifetime dream to sail the South Pacific. Accompanied by Charlie's brother (who had

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<sup>5</sup> Carlson interview, October 17, 2017

<sup>6</sup> Alex Larue, "Finding a Voice," *Daily Bruin*, April 11, 2007.



just taken his bar exam and was waiting for the results) and sister-in-law, they embarked on a four-month trip as far south as Tahiti and back. He completed the PhD in composition in 1984.



**Figure 1-4. Charlie Swigart and Mark Carlson in Newport Beach in 1980.**

Carlson began his teaching career with one semester at Occidental College as a sabbatical replacement for Alan Chapman. Then in 1986 Carlson joined the faculty of UCLA as an adjunct professor of theory and composition. Due to bureaucratic limits on employment terms for adjuncts, he stopped teaching at UCLA in 1993, but later rejoined the UCLA faculty in 1998 where he continues to teach today. From 1993-2008 he taught theory and composition at Santa Monica College. In addition to composition and theory, Carlson also taught a movement class for musicians at UCLA. While studying at the University of Redlands, Alexandra Pierce and her husband Roger introduced Carlson to structural integration ("rolfing"), inspiring him to explore various types of movement training such as Alexander technique and their own method of movement training.

Carlson's partner Charlie Swigart died of malignant melanoma on October 17, 1990. After nineteen years together, this loss has had a powerful impact on Carlson's music and has inspired numerous autobiographical pieces including *From One Who Stays*, which was written in 1991 and 1992. After his death, Carlson said of Charlie: "his love of music was enormous, and though not a musician, he was musically very wise and thus served as my primary and ever-willing artistic and creative counsel."<sup>7</sup>



**Figure 1-5. Mark Carlson and his miniature schnauzer Jasper on the UCLA campus in 2016. Jasper regularly accompanies the composer to school. Photograph by Mackenzie Possee/Daily Bruin. Used by permission.**

## Pacific Serenades

In 1982 Mark Carlson founded and became Artistic Director of Pacific Serenades, a chamber music organization, which eventually also became a publisher of the new compositions

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<sup>7</sup> Mark Carlson, "In Memoriam Charlie Swigart," Pacific Serenades Concert Program, "Yukiko Kamei, violin; David Speltz, cello; Ayke Agus, piano," Biltmore Hotel, Los Angeles, February 3, 1991.



that were commissioned and premiered by the ensemble. The program note from a concert in the group's second season explains further:

Its purpose is to produce chamber music concerts that combine music commissioned by Pacific Serenades with standard repertoire, neglected masterpieces of the past, and other new works. These concerts will be presented in small auditoriums and large houses in order to deepen the contact between performers and audience. They will provide composers with the opportunity to write music for specific performers and events, and conversely, give performers the opportunity to perform works written with their individual talents in mind. For the most part, the concerts will focus on Southern California composers and performers as a way to let people know how much beautiful music is already being made here--and to encourage even more to happen.<sup>8</sup>

The first program was in 1982 and was a concert of organ and flute pieces. So many tickets were sold that they wouldn't have been able to seat everyone, so they ended up performing the concert twice.<sup>9</sup> It took four years to produce the next season, but continued every year thereafter until 2017. Each season included multiple programs, usually with three performances of each concert. Each program would be performed at a private residence first and then at a relatively small venue. Pacific Serenades programs were initially held at the Morgan-Wixson Theatre in Santa Monica and then enjoyed eleven seasons at the Biltmore Hotel in downtown Los Angeles. Some concerts were held at local churches before the organization began performing regularly at the UCLA faculty center. The organization would perform four new commissions a year. For contributions large enough to commission an entire work, the donors' names would be assigned to the new piece. Four of Carlson's song cycles, and many of his instrumental works, were premiered by Pacific Serenades. In addition to his roles as Artistic Director and composer, Mark also regularly played flute in Pacific Serenades concerts.

The following statement of "How it All Happened" appeared in the Pacific Serenades newsletter from May 1993. In Mark Carlson's words:

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<sup>8</sup> Pacific Serenades Concert Program, "A Concert of Music Old and New," Morgan-Wixson Theatre, Los Angeles, June 29, 1986.

<sup>9</sup> Mark Carlson, phone interview by author, February 25, 2018.

As a young composer I used to ponder the fact that contemporary classical music seemed so detached from reality: an increasingly large number of composers were writing music for an ever-dwindling and specialized audience. Often, in fact, it was so difficult to get things performed that many new pieces went altogether unheard, and, sadly, no one really missed them.

I began to think that one of several missing elements in today's classical music culture was a real sense of purpose for the creation of new works. Almost all of the works that we now consider masterpieces were composed for specific concerts or events or because they were commissioned, yet that rarely happens in our day. Another missing element was a sense of intimacy that surely existed between, say, Schubert's audience and his new works--that sense of excitement at being a participant in a very special event.

It was out of these musings (and, to be perfectly honest, personal frustrations) that I eventually founded Pacific Serenades, whose purpose is to create an environment in which music lovers--listeners, performers, and composers alike--might experience chamber music as a living art, one in which all are participants, and to experience it in the intimate setting for which it is intended. The upcoming program will be our thirtieth since our founding in 1982, and it has been extraordinarily gratifying to see the series blossom and flourish over these past eleven years and to watch the audience grow--not only in size, but also in its commitment to our concerts and to our ideals.

One of my goals in establishing this series was to appeal to those who love chamber music but who might otherwise feel alienated from new music, perceiving it as a separate and unconnected art form accessible only to new-music aficionados. Another was to provide a setting which would encourage composers to write new works that are attractive, inspiring, and uplifting, just as music of the past was and continues to be. Still another was to provide the opportunity for greater interaction between composers and performers so that there would be a heightened sense of purpose for the composition and its performance. The formula of programming commissioned works alongside standard repertoire, as well as presenting the programs in intimate settings, has proved successful in the attainment of these ideals.

The concerts are always such a joy to me. The exuberance and the congeniality of the musicians, the beauty of the music, the graciousness of our hosts, the elegance of the Biltmore, the warmth of the audience, and all of the behind-the-scenes work that goes into making the concerts happen--these combine to create a unique and heartwarming experience. But if I were to choose one thing as a sign of the success of Pacific Serenades, it would be the number of people who have told us of how their experience of music has changed because of these concerts, and especially of how they now find themselves enjoying, and being moved by, new music--music which they never imagined they would love.<sup>10</sup>

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<sup>10</sup> Mark Carlson, "How it All Happened," *Pacific Serenades Newsletter*, May 1993.

Around 1998 the organization became more outspoken about their aesthetic point of view, rejecting the avant-garde style that focused on compositional techniques and was devoid of emotion, and instead embracing aurally pleasing music with a strong connection to the audience. In an interview with collaborator and friend Bruce Olstad that appeared in the Pacific Serenades April 1998 newsletter, Carlson said: "we want to let all those people who feel disenfranchised know that there is an alternative, that there is new music out there that is adventuresome, attractive, that sounds like nothing else that's ever been done, and that really does move people."<sup>11</sup>

Pacific Serenades released a CD in 1998 entitled *The Hall of Mirrors*, which featured four instrumental chamber works by Carlson. The recording was a winner of the 2001 Chamber Music America/WQXR Records Awards. Additional instrumental pieces by Carlson appeared on Pacific Serenades' subsequent CD's: *Border Crossings*, which was released in 2008, and *War Scrap - That We May Have Peace*, which was released in 2011. Pacific Serenades has received a Letter of Distinction from New Music USA (merger of the American Music Center and Meet The Composer) in 2013 for significant contributions to contemporary American music. Many pieces that were commissioned and premiered by Pacific Serenades have gone on to receive considerable recognition. Composer Gernot Wolfgang received a 2016 Grammy Award Nomination for Best Classical Compendium for an album of his music, including the piece "String Theory,"<sup>12</sup> which was commissioned for the 2013 Pacific Serenades season.<sup>13</sup>

From 2013 the organization downsized to performing only one program a year, until 2017 when there were no performances at all. Though Carlson would like to pass the baton to someone else to continue performances, the organization is currently dormant, except as a

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<sup>11</sup> Mark Carlson, interview by Bruce Olstad, "Composer Profile," *Pacific Serenades Newsletter*, April 1998.

<sup>12</sup> Gernot Wolfgang, "String Theory," performed by New Hollywood String Quartet, on *Passing Through* (Albany, NY: Albany Records, 2016) CD.

<sup>13</sup> Artiom Arutiunov, "Going for the Grammy: UCLA music professor commissions Grammy-nominated classical piece," *Daily Bruin*, January 19, 2017.

publishing company. Pacific Serenades Music publications are now distributed by Subito Music Corporation.

## Composing for Solo Voice

In setting poetry to music, Carlson makes every effort to preserve the poetic text, though he doesn't avoid text repetition. All of his song sets are conceived as cycles. Carlson doesn't mind if songs are excerpted, but if all songs are performed, they should appear in order.

In general he is not opposed to transposition except if things are transposed differently from one song to the next - "either all or nothing." But he also disapproves "if the piano part changes substantially in its tone quality by virtue of the transposition." Another consideration when other instruments are involved is whether transposition takes the instrument out of its normal range. For example, he had concerns when his set *Night Will Blossom* was transposed up for soprano because it took the flute part out of range.



**Figure 1-6. The composer at the piano - his favorite instrument besides the voice.  
Photograph by Hojoon Kim. Used by permission.**

When he sets a new song, he speaks the text over and over again and writes it out by hand until the poem is memorized. Though Carlson has had some voice training, he doesn't sing through the parts he's written but rather sings them in his head. Carlson often writes his pieces with a specific performer in mind, and tries to tailor his writing to that performer's musical personality.<sup>14</sup> Perhaps because he was writing for very talented performers, Carlson's solo vocal music is best suited for more advanced singers. His songs often have long melodic phrases, making solid breath control imperative. Many of the cycles have wide ranges and vocal lines that not only require the ability to move effortlessly between registers, but are also rhythmically complex, making excellent musicianship skills indispensable. Unlike much modern music, which can be torturous for singers who don't have perfect pitch, Carlson's accompaniments generally provide substantial support to singers, facilitating finding the correct pitches.

Carlson's advice to singers is simply to immerse themselves in the words and let the text drive the performance. Some collaborative pianists hesitate to play boldly, but Carlson encourages them to play out fully since he wants to hear the blend between the voice and the piano. He says, "I wrote all those notes for a reason!" He also implores pianists to use a page-turner rather than leaving out notes in order to turn the pages themselves.<sup>15</sup>

The only vocal work currently in progress is the opera *The Scarlet Letter*. Carlson has been collaborating with librettist Bruce Olstad for several years on this adaptation of Nathaniel Hawthorne's novel of the same name. Four presentations of scenes and arias have taken place at various private homes and at UCLA, but there is no anticipated completion date at this time.

When asked what vocal music he would like to write, Carlson responded that he always has a multitude of poems that he would love to set. He hopes one day to expand "Entre la sombra y el alma" into a song cycle. Additionally, he would enjoy composing more choral music, and would love to write a romantic comic opera (like *The Marriage of Figaro*).

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<sup>14</sup> Christopher Page, "Chamber of Honors," *Downtown News*, date unknown, Los Angeles, CA.

<sup>15</sup> Mark Carlson, interview by author, Los Angeles, October 17, 2017.

## **Choral Works**

Carlson's choral pieces are published almost exclusively by his friend Roger Bourland's company. Founded in 1993, Yelton Rhodes Music strives to showcase new composers and promote music specifically written for gay and lesbian choruses. Bourland explained that "many mainstream publishers don't want gay-specific music, as their largest clients are Christians, some of whom embrace LGBT issues and many who don't."<sup>16</sup> For several years Yelton Rhodes Music participated in a fundraising effort for GALA choruses which involved auctioning off composers to write a piece. Three of Carlson's choral compositions were commissioned through these fundraising auctions for ensembles such as the Boston Gay Men's Chorus, Maine Gay Men's Chorus, and the San Diego Women's Chorus. Though he has composed considerably for choir, Carlson laments that he has never gotten a foot in the door of the choral world, despite receiving consistently positive feedback when his pieces are performed.

## **Oeuvre as a Whole**

Carlson has written over 100 works, more than 50 of which were commissioned, including pieces composed for the National Shrine in Washington DC, the New West Symphony, and others. In addition to his vocal music, he has written prolifically for diverse chamber ensembles. His oeuvre also includes solo instrumental works, concertos and other large ensemble works. His music has been published by Yelton Rhodes Music, Pacific Serenades Music, C

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<sup>16</sup> Roger Bourland, e-mail message to author, February 15, 2018.

Swigart Music, EC Schirmer Music, Thorpe Music, Black Squirrel Music, and Subito Music Corporation.

Carlson identifies strongly as a Californian composer:

For better or worse I have been committed my whole adult life to being a California musician and it's definitely been an impediment to having a better career. If you're not known on the East coast, you're a nobody. And I'm not known... or barely known on the East coast... Strategically speaking it was not wise of me to stay here, but artistically I'm very glad that I did.<sup>17</sup>



**Figure 1-7. Mark Carlson and Jasper in their Los Angeles home. Photograph by Hojoon Kim. Used by permission.**

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<sup>17</sup> Mark Carlson, interview by author, Los Angeles, October 17, 2017.



Above all else, Carlson seeks a complex emotional connection with his audiences. In an interview from 1998 he explained:

When I was a college student, believe it or not, the two biggest influences on me were John Cage and Arnold Schoenberg (I also had a thing for Berg's music, and still do), and I wrote that kind of music. Then I moved to Los Angeles, and Alden Ashforth became my mentor. He recognized talent in me, despite the fact that I hadn't written anything good at that point. He asked me something important very early on: "What do you want to do with your music?" I had been studying one of the late nocturnes of Fauré, and I said, "I want to do what Fauré and Berg do with their music." He said, "*Oh-you want to move people.*" And even though I didn't quite understand what he meant at the time, I now see it as a very formative conversation. It has been a guiding principle ever since. I came to recognize what is obvious to most music lovers--that the most important aspect of music is its ability to move them, its emotional content.<sup>18</sup>

## Perspectives

Soprano Kathleen Roland-Silverstein, who is now on faculty of the Setnor School of Music at Syracuse University, met Mark Carlson when she began her graduate studies at the University of Southern California in 1992. She has performed many of Carlson's art song cycles and premiered *Cuatro Sonetos de Amor*, which was written for her voice. She shared her thoughts on Mark's vocal music:

The cycles, *Night will Blossom* and *From One who Stays* were my introductions to Mark's music. I just loved the texts he chose, and his settings were so grateful for the voice, it was almost like speech, they were so natural... It is as if his feel for the voice was so intuitive and natural that he could have been a singer himself. They were challenging enough to be truly interesting to prepare, and the melding of the flute, voice and piano was fantastic.

As for *Cuatro Sonetos*, I still feel honored and humbled to this day that he wrote these for me, and that I had the premiere of these songs that so many singers have subsequently fallen in love with. I treasure these songs so much; Mark's incredible feel for the Neruda text is on a par with his English language text settings... His feel for a rich, mezzo-y voice with a strong top is unparalleled. He wrote so marvelously for me and our friend, Bruce Olstad, knowing our strengths and writing to them.

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<sup>18</sup> Mark Carlson, interview by Bruce Olstad, "Composer Profile," *Pacific Serenades Newsletter*, April 1998.



Mark is so easy to work with. He's warm and kind, and works with the musicians with such patience and positivity. I've always been so impressed with the creation of his music series, Pacific Serenades, which has been a bastion of creative concertizing in Los Angeles for many years. The Pacific Serenades model of standard/ well known music played with a Los Angeles premiere every [program], highlighting an up and coming composer, just demonstrates Mark's generosity and creativity.<sup>19</sup>

Former UCLA colleague and fellow composer Roger Bourland first met Carlson in 1981.

"We became friends first and then of course bonded as composers, both being tonally oriented and around the same age." For someone unfamiliar with Mark's music, Bourland says, " If they had never heard it, I'd say it's in the Neo-Romantic tradition; early Schoenberg; some Fauré; Loeffler, and he loves the circle of 5ths."<sup>20</sup>

Mezzo-soprano Juliana Gondek has been on the voice faculty of the UCLA Herb Alpert School of Music since 1997. She met Mark Carlson when he rejoined the UCLA faculty in 1998 and has been a proponent of his music ever since. In addition to performing on Pacific Serenades concerts, Gondek premiered Carlson's song cycle *I am in need of music*. She says of Mark's music:

He writes very idiomatically for the voice... it's clear that he put a lot of time in studying good vocal writing by great composers, that singers like to sing, to see what it was about their writing that made it attractive to performers, and extrapolating that into his own musical style... Fortunately his personal musical vocabulary is very grateful to good vocal technique and so well trained singers appreciate what he gives us to perform because it fits hand in glove with what we have been taught to do, and so we can take our vocal skills in the studio and put them immediately to work in a piece of music... we don't have to scratch our heads as to how to pull it off from a technical point of view, which is true with a lot of contemporary composers...

I think his oeuvre is poised on the brink of becoming much more widely popular... Mark is an extremely self-effacing humble person. He is the last person to blow his own horn, and so we must do it for him. So as performers who discover a composer whose music we love, it's incumbent upon us to spread the gospel of that wonderful composer.<sup>21</sup>

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<sup>19</sup> Kathleen Roland Silverstein, e-mail message to author, February 14, 2018.

<sup>20</sup> Roger Bourland, e-mail message to author, February 15, 2018.

<sup>21</sup> Juliana Gondek, interview by author, Los Angeles, January 19, 2018.

Soprano Tracy Cox, a graduate of UCLA, has performed Mark Carlson's music all over the world. Prior to a performance at Ravinia in August 2015, she shared the following story:

As I'm once again singing songs from "Cuatro Sonetos de Amor" this weekend at the Ravinia Festival, I thought I would share the story of my relationship with the music of Mark Carlson.

I first met Mark when I was 18 and an incoming freshman in the Voice program at UCLA; he was my Music Theory Professor. Let me tell you, this man was the bane of my existence my first three years of higher education. The best kind of teacher: an expert in his field, compassionate, empathetic, but with exacting standards on which he refused to compromise. I scraped and dragged my way through his courses--sometimes just barely doing well enough to make it through to the next level--but I did make it all the way through. Flash forward a few years to the summer before my second year of Graduate School, also at UCLA. I had listened to and loved much of Mark's music, and I had asked him if I might sing something of his on my Master's Recital--so he gave me a cd of all of his vocal music. I can vividly remember popping the cd into my VW Cabrio and listening with the top down as I drove home from work. The cycle "Cuatro Sonetos de Amor", a setting of Neruda poems, began to play. When it got to the third song, goose bumps popped out on my arms, and about half way through the song, I burst into tears and had to pull the car over to the side of the road and sit for 10 minutes so I didn't get into an accident. To this day I think that song, "Cuando yo muera", is one of the most beautiful songs ever written. So I programmed the cycle for my Master's Recital, and worked with Mark as I prepared throughout the year. A few years after that, I sang "Cuando yo muera" in the Marilyn Horne Art Song competition at the Music Academy of the West, and won. Because of that, I sang the cycle at the Broad Stage in Santa Monica, and The National Opera Center in New York City. This weekend I will bring the debut of Mark's work to the Ravinia Festival in Chicago, and next month to New Brunswick, Canada and the Barachois Summer Music Festival. I am humbled to have learned so much from such a world-class musician, and it makes me almost burst with pride to help bring his truly exceptional music to a wider audience. American Art Song is alive--it breathes and glimmers and winks and sighs, and it adds dearly needed depth to a sometimes shallow cultural landscape. This is the music that makes all the struggle of being a classical musician in a modern world, worth it. Thank you Mark Carlson.<sup>22</sup>

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<sup>22</sup> Tracy Cox, post to Tracy Cox's Facebook page, July 31, 2015, accessed February 6, 2018, <https://www.facebook.com/tracycoxoperaticsoprano/posts/657702350997064>.



**Figure 1-8. Soprano Tracy Cox, flanked by Mark Carlson and Marilyn Horne, after she won the 2012 Marilyn Horne Art Song Competition singing one of Carlson's songs.**

Bass-baritone Michael Dean joined the UCLA Herb Alpert School of Music faculty in 2004. After performing *Night Will Blossom* in a faculty concert, accompanied by Mark Carlson on flute, Carlson decided to write the cycle *Songs of Rumi* for Dean's voice. In addition to premiering *Songs of Rumi*, Dean has also portrayed the Reverend Arthur Dimmesdale in performances of scenes from Carlson's in-progress opera *The Scarlet Letter*. Michael Dean elaborated on how performing Mark's music is always a pleasure:

Mark is extremely open to the ideas of the performers. He recognizes music as a living thing, and as performers take hold of it, it of course changes in small ways. He is very clear about what he wants, and every part of what he has written was very well thought-out -- but still, he wants the performers to explore it, and see what happens. As a performer, I never find myself being hog-tied by any stringent rules in his writing, but at the same time, when I ask him a question about what he wants in this or that section, he always knows exactly how to tell us what he is after.

Mark's vocal writing is very grounded in the great vocal writing of past composers; that is to say, he doesn't abuse the voice, but rather, he writes in such a way that the singer can make his/her best sounds. For example, high notes don't come out of nowhere - he builds to them, giving the singer plenty of music in the middle/high range prior to the climactic higher notes. This seems like a simple thing, but it is a bedrock of great vocal writing, and many of today's composer's don't seem to know anything about it. Mark knows that one can't

simply write any notes he wants -- a singer does not press a key and a note comes out. The voice will sound strained or tired if he puts it through too many rigors. Again, this comes from a deep knowledge of the vocal writing of the masters (Mozart, Handel, Verdi). One look at his score and it's clear that he is a great vocal writer.<sup>23</sup>

When asked about the challenges faced by performers of Carlson's music, Dean explained:

Mark's music is rooted in beauty, in melody, in harmony, etc. - but it isn't necessarily easy to learn. He requires solid musicianship, and a good ear, from singers. But he never does things "just to be weird." When he puts in challenging rhythms or dissonances, it's because it's expressing something in the text or overall story. He also chooses texts and subject matter that is deeply emotional. Singing Mark's music means being a complete artist - calling upon all of one's acting skills, expressive diction, etc. in order to communicate ideas, not just singing notes and rhythms.<sup>24</sup>

Like many of those who have performed Carlson's music, Michael Dean hopes that more people will discover his works:

Mark is that rare bird: a legitimate composer who strives for beauty. Often, today's composers are either making ugly noise that turns everyone off and send audiences out the door, or they are just writing warmed-over pop music that challenges nothing in the intellect. Mark's music is always both beautiful and intellectually stimulating. Yes, it grows dark when the subject is dark, and yes, it is upsetting when the subject is upsetting, and it is hopeful, loving, tender, and joyful when that is what's going on in the text. But there is always beauty. It's the kind of contemporary music you would actually want to go home and listen to again on recording after a performance. This is very rare today, because it takes a lot of talent and experience.<sup>25</sup>

Pianist and conductor Bruce Olstad has known Mark Carlson since 1987 when he was a student in the UCLA undergraduate theory class that Carlson taught. As a performer, collaborator, librettist, and close friend, Olstad had many things to say about Carlson's music.

I first encountered Mark's music in the context of his theory class. Mark was generous in sharing his own, particular musical voice with his students, and we were all better off for it. I truly believe part of the reason Mark did this was to share the idea that not all contemporary music has to be devoid of melody or

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<sup>23</sup> Michael Dean, e-mail message to author, February 22, 2018.

<sup>24</sup> Michael Dean e-mail, February 22, 2018.

<sup>25</sup> Michael Dean e-mail, February 22, 2018.

beauty; that functional harmony can still exist, and though it may work differently than it did in Mozart's time, the purpose is still the same – to evoke an emotional response in the listener. One piece I can recall that had a particular impact on me in those early days was the song “Only Until This Cigarette Is Ended” from his cycle “After The Sun Has Set,” on poems by Edna St. Vincent Millay. The cycle is for mezzo-soprano and a small chamber orchestra of 11 instruments, mostly woodwinds. Mark's setting of this poem is so jazz influenced, so evocative of a smoky nightclub or bar – but harmonically adventurous in a way that isn't immediately apparent to the listener. It was quite an eye opener for a young music student who believed that “classical” music was either Beethoven or Stockhausen.<sup>26</sup>

As a pianist, Olstad has premiered two of Carlson's song cycles: *Cuatro Sonetos* and *Night Will Blossom*.

Working towards those premieres was the most intense, yet the most joyful and enjoyable, experience I have ever had as a collaborative pianist. I look back at those experiences with such fond memories.

Premiering any work with the input of a living composer is always a daunting task, in some ways. There is such a desire to “get it right,” and to make the composer happy in a way that feels very different than simply preparing a Brahms trio, for instance. Mark always writes so idiomatically for every instrument he uses, including the piano – but the parts themselves are not always easy, despite their being idiomatic. One of the things that made the process easier was that Mark and I had already begun the move from student/teacher to friendship by the time “Night Will Blossom” was premiered, and Mark was very well attuned to my strengths and weaknesses as a pianist. I believe he wrote both of those cycles in a way that he knew would highlight my strengths and minimize the flaws. Playing the music I knew he had written for me to play felt like stepping into a bespoke suit for the first time.

Also what made those two experiences enjoyable was that it involved so much “family.” For one thing, I had already started to become close to Mark's parents, Dolly and Paul, who basically took me into their family as one of their own – and also to his siblings, particularly his sister, Lisa, and brother, David, who both still lived in the area. “Night Will Blossom” was commissioned by Mark's Aunt Dorothy in honor of his Uncle Gordon's 70<sup>th</sup> birthday, and so it was truly a family affair from beginning to end. Also, Mark wrote the cycle for baritone Brian Leerhuber – with whom I had my first and most intensely volatile romantic relationship – while Brian and I were still a couple. So truly everyone involved in the project was “family” in one way or another. This gave the entire experience an informality and ease that has been unmatched in the rest of my professional experience.

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<sup>26</sup> Bruce Olstad, e-mail message to author, February 27, 2018.

Mark has a direct, yet somehow non-threatening, way of expressing his musical desires and intentions in a rehearsal situation, which makes rehearsing fun and very productive. We were also fortunate to coach both of these cycles with my graduate school piano teacher (and Chair of the Keyboard Collaborative Arts Department at USC), Alan Smith. Alan is an incredibly gifted coach. I felt he immediately zeroed in on the “flavor” and musical intention Mark was going after in each moment of every piece, and knew the right words to say to bring that out of each performer in his or her own part. I will always be grateful to Alan for his help in bringing these two cycles to life.<sup>27</sup>

Olstad elaborated on how Carlson writes for both the piano and the voice:

Mark always writes in an idiomatic way for each instrument. And if he has a question about whether a particular figure is idiomatic for an instrument he does not play, himself, he will always ask an instrumentalist he trusts for feedback. But in my case, Mark does play both piano and organ very well, so everything he writes – no matter how difficult it may be – always feels natural. In his piano parts, Mark thinks in an orchestral way; so inner voices are always important, and often take center stage in a way that many performers (myself included) are shy about bringing out at first reading. But with Mark’s encouragement, the performer begins to see these inner voices as important melodies in their own right. Another thing I really love about Mark’s piano writing is his seemingly limitless imagination as to how the piano can be used. In this, I know he is influenced by his love of the German Romantic song tradition – and in particular, the songs of Schumann and Schubert. Mark has the gift of being able to imagine the piano as any other instrument or instrumental color, or even a sound in nature. For instance, in the song “Let Evening Come” from “Night Will Blossom,” Mark envisioned the singer accompanying his/herself on a guitar – specifically, like a Joni Mitchell song. So, in this piece, the figurations in the piano part beautifully mimic a folk guitar in sound and articulation. Later in the cycle, the piano (and also the flute) will mimic the sound of a flock of birds chirping in the trees, and — in the trickiest passage in the entire cycle for the piano — even the bluster of October winds blowing leaves from the trees.

As for Mark’s vocal writing, the first word that comes to mind is “expressivity.” Mark is acutely aware of the voice as the instrument that can most purely and passionately express the entire breadth and depth of human emotion. Because his compositional style embraces traditional forms of melody and harmony, rather than rejecting them, as some contemporary vocal writing does, the voice is quite literally allowed to soar, and be driven by the harmonic movement of the instruments. Mark is, I believe, a poet at heart; at least, he is always precisely in tune with the poetic intention and nuance of the poems he chooses to set. I know, from having collaborated with him as a lyricist and librettist, that his first step in setting any text is to fully memorize it – walking through his neighborhood in Silverlake speaking it over and over, until the text becomes a part of him. So every moment of the music he writes is intimately informed by this innate knowledge of the text. Because of what I would describe as Mark’s high

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<sup>27</sup> Bruce Olstad e-mail, February 27, 2018.

emotional IQ, he does not always take the obvious choice in highlighting the text musically. For instance, at the most emotional moment of “More Strong Than Time” from the song cycle “From One Who Stays,” Mark chooses to set the emotional climax as a *subito piano* in both the voice and instruments, which highlights the bittersweet quality of that moment. It is a choice not many other composers would have made, in my opinion; and it is one that brings audiences to tears every time.<sup>28</sup>

Olstad shared some advice for future performers of Carlson's music:

One of the features of Mark's compositional signature is that sections of a piece often end with repeated notes, chords, or figures. When one first approaches Mark's music as a performer, the temptation is to slow these repeated chords down with a fairly aggressive *ritardando* and let the section trail off into nothing. But this is almost never what Mark actually wants. Earlier in his compositional career – say, around the time of “Night Will Blossom” – I remember Mark's frustration (with me!) and bewilderment about this: “Well, it doesn't say to do that, does it?!” I can almost hear him saying. So he learned, over time, to write some version of *non rit.* into these sections – and *still*, most performers need to be reminded.<sup>29</sup>

To someone unfamiliar with Carlson's vocal music, Olstad describes it as:

Passionate. Expressive. Melodic and melody-driven. A quintessentially “singer's” music. Emotionally vivid and true. Sensual. Evocative. Colorful. Difficult to learn: it is much easier sounding than it actually is – performer, beware!<sup>30</sup>

Olstad has written texts for two of Carlson's choral pieces: The Ballad of Charlie

Howard, which centers around the 1984 murder of a young gay man in Maine, and a holiday piece called Welcome Winter! Olstad explains how the collaboration began:

Mark knew that I was interested in poetry, and that I was trying my hand at it when I was a student. I don't remember when or why I was finally brave enough to share some of those early writings with him, but I will always be grateful for his encouragement and nurturing of my writing. I remember he was particularly taken with a poem I wrote on my father's difficulty accepting me as his gay son. Years passed, and I had gotten my graduate degree and was pursuing a career as a collaborative pianist. To be honest, I probably hadn't written a single piece of poetry since leaving UCLA in 1991. But Mark remembered my early attempts fondly. And he also remembered my prose writing from papers in his music

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<sup>28</sup> Bruce Olstad e-mail, February 27, 2018.

<sup>29</sup> Bruce Olstad e-mail, February 27, 2018.

<sup>30</sup> Bruce Olstad e-mail, February 27, 2018.



theory class. He had once held up one of my papers in class as an example of exactly what sort of writing he was looking for. He had also come to know my writing through my work for *Pacific Serenades*, Mark's chamber music series, where he and I worked on writing a newsletter prior to each concert. So when the commission came in from the Maine Gay Men's Chorus for a new choral work, I think Mark thought it was a natural fit for us to collaborate on that project. Also, Mark knew that I had spent many summers of my childhood on the coast of Maine in a little town just outside of Portland, where the premiere was to take place. Additionally, he and I have had countless passionate discussions throughout our long friendship of what it is like to be a gay man in our society – which of course, is what *The Ballad of Charlie Howard* is about, in a way. So, for all of those reasons, he chose me to be his lyricist on that project – and I will always be grateful. It was such a joyful, enjoyable process, even though the subject matter of that piece is so dark and awful. Our close friendship nurtured the collaboration; and the collaboration nurtured our friendship.

As for *Welcome Winter*, our next collaboration, all I can say is that I must have done something right with our first project. I was thrilled and honored to be asked to collaborate again. Again, the process of writing the texts for *Welcome Winter* was so enjoyable and joyful. But we had one particular challenge with that piece. The commission was coming from another gay men's chorus, the Boston Gay Men's Chorus. Because so many gay men have been damaged to some extent by organized religion, many gay men's choruses stay away from any music that is overtly religious. So they were commissioning a piece for their "holiday" concert, but we were asked specifically *not* to mention Christmas or any other religious holiday at all. Well, how do you write what is basically a "Christmas piece" without mentioning Christmas? I look back now and laugh, but I remember it was quite a challenge at the time. I have one other fun memory of that experience. As I think I mentioned previously, Mark has a very particular process when he sets a text to music. Basically, he requires each text to be fully complete before he gets it, so that he can begin the process of absorbing the entire thing as a whole. He will not accept a text in pieces. So, in some ways, this slows the entire process down a bit. Well, in the case of *Welcome Winter*, I had pushed the time frame of my writing to the last possible second, due to my busy schedule. At that time, my ex partner and I would spend summers at a cabin on the St. Lawrence River in Canada. So, I got to the time of leaving for our annual trip that year, and I basically had not started the writing. The chorus expected to begin rehearsing the piece as soon as they started up again in the Fall, for the premiere to be that December. Timing, to put it mildly, was extremely tight. So, here I found myself in Canada, kayaking on the river in the brilliant summer sun, or swinging in a hammock on the front deck in the mild, summer breezes, having desperately to think of winter scenes and images. It's a miracle I was able to finish! And it's even more of a miracle that Mark was able to set all those texts in time to get it to the conductor in time for his rehearsal period. But all's well that ends well, and the premiere came off very well and was quite enthusiastically and appreciatively received by the audience.<sup>31</sup>

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<sup>31</sup> Bruce Olstad e-mail, February 27, 2018.



Olstad is the librettist for Mark's in-progress opera, *The Scarlet Letter*, based on the novel by Nathaniel Hawthorne. Regarding the collaboration which began several years ago, Olstad said:

Mark had long wanted to write an opera. He had one experience writing the music for a short student-written opera at UCLA, but I think that experience was not a great one, for a variety of reasons. Meanwhile, over the years, my work has become more and more centered in the world of opera, as a conductor, chorus master, coach, and pianist. So I think at some point, the light bulb just went on for Mark: why couldn't we collaborate on another project, this time a much larger, more complicated one – an opera? Initially, we started the discussion of writing this new opera with another mutual friend, Pamela Pescara. Pamela was to create the book; I was to write the lyrics; and Mark, of course, would compose the score. We initially thought to write a comic one-act work that could be easily produced by college opera programs. We also knew we wanted the opera to be based on a quintessentially “American” source. The source material we settled on in that first, early attempt was a Mark Twain short story, “The Man Who Corrupted Hadleyburg.” But after a relatively short while, we abandoned that project for reasons that were mostly logistical and process oriented.

So, we gave up on “Hadleyburg,” but never gave up on the idea of writing an opera. Over time, we continued to discuss different source materials. I'm not sure anymore who first had the idea of setting Hawthorne's novel, *The Scarlet Letter*. None of us had read the novel since high school – when it seems everyone is “forced” to read it. So, the first step was to re-read the novel. Once we did that, we were all three hooked, and convinced that it had all the makings of a great opera. But as we began to discuss the novel and our approach to our own operatic version of it, it quickly became apparent that Pamela had a very different, more overtly religious, interpretation and vision for the piece than either Mark or I. Seeing the discrepancy, and not wanting to create any difficulties in our friendships, Pamela soon bowed out of the project and left it to me and Mark to pursue.

The process of collaborating began with many more long, passionate discussions: of the novel itself; what the important themes were; how we thought our interpretation matched or didn't match Hawthorne's own intent; what we thought was important to include or could be omitted; what emotional notes we wanted to hit. For me, these discussions were some of the most fun times during the whole process of writing. Logistically, it was difficult, as I had already moved from Los Angeles to the San Francisco Bay Area. But Mark and I know that we both “riff” off of each other better when we are present, face to face (and sometimes, there may be a bit of gin involved, which never hurts the process). So we would find weekends when we could hole up together at his extended family's beach house in Ventura; or sometimes, I would just fly down and stay with Mark in his apartment, or vice versa. From those sporadic discussions over many, many months, we crafted a book from the original novel, and began the long process of writing.

We immediately settled on the idea of not working in order from start to finish on the scenes of the opera. Because neither of us had ever tackled something of this scope and complexity before, we agreed very early on to simply tackle the

“easiest” seeming portions first: an aria here, perhaps, and a duet, there; whatever would allow us to check something off our “to do” list. I think this was also informed by our both being avid NY Times crossword puzzle doers, where sometimes the best strategy is simply to fill in those one or two clues that come readily to mind.

As I mentioned before, Mark will not accept any piece of text until it is complete. So, the process is that I write a scene in its entirety, and then when it is finished, I send it off to Mark to begin contemplating, absorbing, and finally, setting to music. When I write the text, I always have some rhythmic and melodic ideas that are driving my writing – in other words, I “hear” the piece a certain way as I write it. Then, months will go by, during which time Mark is working his magic on the text I’ve written. And finally, comes the wonderful moment when Mark tells me he is ready to send me a draft of the music for that scene. It is a little hard to describe my anticipation of hearing what Mark has done with my text – it’s a little like letting someone else dress your baby! Without fail, what Mark comes up with bears *absolutely* no resemblance to the version I heard in my head while writing it. This is initially very jarring, as you can imagine. But after a few times playing through the new score, I always end up knowing that Mark’s music is better than anything I could have imagined – which is why he is the composer and I am the librettist.

I have one scene left in *The Scarlet Letter* to write at this point – the final scene of the opera. It is an extended, complicated scene with many separate parts. But I definitely can see the “finish line” from where I am standing. Mark, I believe, has completed all the major sections of the piece, but still has several more “interstitial” sections – the more *recitativo* like portions as well as the purely instrumental portions, to finish. We both hope to have the initial draft of the fully completed opera finished by the middle to end of this summer – the summer of 2018, so we can hopefully arrange for a workshop production of it in the Fall.<sup>32</sup>

Like many performers of Carlson's music, Olstad hopes that this music will become more widely known.

I believe that Mark truly is a “major” composer. I remember the moment when I first came to understand this. It was after “From One Who Stays” was performed on a Pacific Serenades concert in the mid 1990’s. Mark’s father had made me a cassette tape of the concert, and I was obsessively listening to that song cycle during my long commutes in Los Angeles traffic. There was a particular moment when I became so acutely aware not only of the emotional impact of the work – evidenced by the tears streaming down my face – but also the sheer technical brilliance of it, the audacity of the writing, the incredible craftsmanship, particularly in the way Mark almost imperceptibly wove themes throughout the entire cycle in ways that deepened the emotional resonance and gave it a sense of reverberation. In that moment, I had a paradigm shifting thought: “This [“From

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<sup>32</sup> Bruce Olstad e-mail, February 27, 2018.

One Who Stays”] is a song cycle in the same way that Schubert’s “Die schöne Müllerin” or the Op. 39 “Liederkreis” of Schumann is a song cycle.” And from there, it was a very easy step to the somewhat jarring realization that this person, this beloved friend with whom I have had so many wonderful experiences and known at his absolutely most human (for lack of a better word), is actually a major composer in the same way that Schubert and Schumann are major composers.

And Mark’s music deserves to be more widely known for another reason. I am now hearing more and more, in the major concert halls, new works by the “young turks” and *enfants terribles* of our age that are tuneful and melodic, evocative, backwards looking toward an age of musical beauty and sensuality, cross-cultural, and influenced as much by jazz and popular music as by the traditional “lions” of “contemporary music” (whatever that means). These young composers in their 20’s and 30’s are already much more famous and receiving more acclaim than Mark is or has to date. But Mark has been doing this very thing for the last 40 years! When everyone else was saying new music had to sound a certain way – that it could not, *must* not, be overtly emotional, or, if it did express an emotion, that emotion could only be dark and thorny – Mark was loudly voicing his lone, dissenting opinion, writing music that was opulently, almost confrontationally, emotional and evocative. For decades, Mark championed these values, seemingly in a vacuum. For decades, Mark has been swimming upstream by doing things like starting Pacific Serenades, a chamber music series whose very mission was to put new music in context with our musical history and past, and to commission new works that followed this simple aesthetic: music is allowed to (must!) be beautiful and touch our emotions. And I believe his tirelessness and fearlessness in doing these things has had an impact that has been as quietly widespread and influential as it has been largely overlooked and ignored by the mainstream of contemporary music. The “why” of this ignoring is a mystery to me. But I firmly believe that in time, people will look back and recognize that the Matthew Aucoins of this new musical age owe their very musical existence – whether they know it or not – to the music Mark has been writing his whole career, and to Mark’s fierce commitment to the aesthetic ideals he has always held, perhaps to the detriment of his “career.”<sup>33</sup>

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<sup>33</sup> Bruce Olstad e-mail, February 27, 2018.

## Chapter 2: ART SONGS

### *After the Sun Has Set*<sup>1</sup>

four songs on sonnets by Edna St. Vincent Millay

for mezzo-soprano and 11 instruments

I. When I Too Long Have Looked Upon Your Face

II. When You Depart

III. Time Does Not Bring Relief

IV. Only Until This Cigarette is Ended

Commission: none noted on music

For: Pacific Serenades

Dedication: in loving memory of Jan Carlson Manley

Composed: 1986 (some editions note the date June 19, 1986 on the last page)

Publisher: Pacific Serenades Music

Instrumentation: mezzo-soprano, 2 oboes, clarinet in Bb, bass clarinet in Bb, 2 bassoons, tenor saxophone, 2 horns in F, harp, double bass

Range  
of set:



General  
Tessitura:



Vocal Difficulty: difficult

Piano Difficulty: n/a

Approximate Duration of Set: 14:00

This song cycle was premiered at the second ever Pacific Serenades concert which was entitled "A Concert of Music Old and New" on June 29, 1986 at the Morgan-Wixson Theatre in Santa Monica. Lucas Richman conducted Lyria Pegram (identified in the program as a "mezzo-contralto") and the eleven instrument ensemble. The performance was dedicated to the memory of Jan Carlson Manley, Mark Carlson's sister who passed away in 1985.

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<sup>1</sup> Mark Carlson, *After the Sun Has Set: Four Songs on Sonnets by Edna St. Vincent Millay* (Los Angeles: Pacific Serenades Music, 2006).

The songs were written with Lyria Pegram's voice in mind. At the time, she was a student at California State University, Northridge. Carlson discovered the poetry of Edna St. Vincent Millay a few years earlier and was drawn to its beauty despite it being considered "too sentimental" by some. Carlson programed two Mozart wind octets on the concert (Serenade No. 12 in c minor, K.388 and Serenade No. 11 in E flat Major, K.375), with the intention of utilizing the same instruments for the Millay poems. One source of inspiration for Carlson was the theme song of the 1976 TV mini-series "I, Claudius." The title credits, composed by Wilfred Josephs (1927-1997), featured lower wind instruments. Carlson was also heavily influenced by the Duke Ellington Orchestra, in particular the album "Ella Fitzgerald Sings the Duke Ellington Songbook."<sup>2</sup> This can be heard especially in the last song of the set, which features the tenor saxophone.

The name of the song cycle comes from the last line of text in the fourth and last song in the set.

Currently this is only available in full score and individual instrumental parts. A version for voice and piano is in progress but not expected to be finished anytime soon.

### **I. When I Too Long Have Looked Upon Your Face**

Text by Edna St. Vincent Millay (1892-1950)

Poem Title: When I too long have looked upon your face (From *Second April*)<sup>3</sup>

- 1      When I too long have looked upon your face,
- 2      Wherein for me a brightness unobscured
- 3      Save by the mists of brightness has its place,
- 4      And terrible beauty not to be endured,
- 5      I turn away reluctant from your light,
- 6      And stand irresolute, a mind undone,
- 7      A silly, dazzled thing deprived of sight
- 8      From having looked too long upon the sun.
- 9      Then is my daily life a narrow room

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<sup>2</sup> Mark Carlson, interview by author, Los Angeles, October 17, 2017.

<sup>3</sup> Edna St. Vincent Millay, "When I too long have looked upon your face," in *Collected Poems*, edited by Norma Millay (New York: Harper & Row, 1956), 578.

- 10 In which a little while, uncertainly,  
 11 Surrounded by impenetrable gloom,  
 12 Among familiar things grown strange to me  
 13 Making my way, I pause, and feel, and hark,  
 14 Till I become accustomed to the dark.

Variations between poem text and song text:

Line 12 - song text has the word "made" instead of "grown"

Line 14 - typo on "accustomed" in some editions (song has "accostumed")

Key signature(s):



Song Range:



Meters Used:  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$  |  $\frac{6}{4}$  |  $\frac{6}{8}$

Tempo: Pensively (quarter note = 54)

Approximate Song Duration: 2:45

## **II. When You Depart**

Text by Edna St. Vincent Millay (1892-1950)

Poem title: When you, that at this moment are to me (From *The Harp-Weaver*)<sup>4</sup>

- 1 When you, that at this moment are to me  
 2 Dearer than words on paper, shall depart,  
 3 And be no more the warder of my heart,  
 4 Whereof again myself shall hold the key;  
 5 And be no more – what now you seem to be –  
 6 The sun, from which all excellences start  
 7 In a round nimbus, nor a broken dart  
 8 Of moonlight, even, splintered on the sea;  
 9 I shall remember only of this hour –  
 10 And weep somewhat, as now you see me weep –  
 11 The pathos of your love, that, like a flower,

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<sup>4</sup> Edna St. Vincent Millay, "When you, that at this moment are to me," in *Collected Poems*, edited by Norma Millay (New York: Harper & Row, 1956), 584.

- 12 Fearful of death yet amorous of sleep,  
 13 Droops for a moment and beholds, dismayed,  
 14 The wind whereon its petals shall be laid.

Edna St. Vincent Millay, "When you, that at this moment are to me" from *Collected Poems*. Copyright 1923, 1951 by Edna St. Vincent Millay and Norma Millay Ellis. Reprinted with the permission of The Permissions Company, Inc., on behalf of Holly Peppe, Literary Executor, The Millay Society, [www.millay.org](http://www.millay.org).

Variations between poem text and song text:

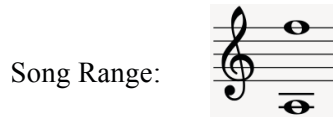
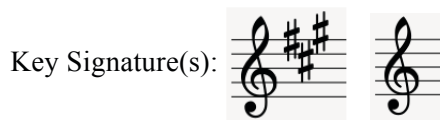
Line 2 - song adds words "when you" before "shall depart"

Line 5 - repetition of "no more"

Line 8 - song adds "when you depart" after this line

Line 10 - song adds a repetition of Line 9 after Line 10

Line 11 - repetitions of "the pathos of your love"



Meters Used:  $\frac{2}{2}$  |  $\frac{3}{2}$

Tempo: Con fuoco (half note = 63)

Approximate Song Duration: 2:55

### **III. Time Does Not Bring Relief**

Text by Edna St. Vincent Millay (1892-1950)

Poem title: Time does not bring relief; you all have lied (From *Renascence*)<sup>5</sup>

- 1 Time does not bring relief; you all have lied  
 2 Who told me time would ease me of my pain!  
 3 I miss him in the weeping of the rain;  
 4 I want him at the shrinking of the tide;  
 5 The old snows melt from every mountain-side,  
 6 And last year's leaves are smoke in every lane;

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<sup>5</sup> Edna St. Vincent Millay, "Time does not bring relief; you all have lied," in *Collected Poems*, edited by Norma Millay (New York: Harper & Row, 1956), 562.

7 But last year's bitter loving must remain  
 8 Heaped on my heart, and my old thoughts abide.  
 9 There are a hundred places where I fear  
 10 To go,—so with his memory they brim.  
 11 And entering with relief some quiet place  
 12 Where never fell his foot or shone his face  
 13 I say, "There is no memory of him here!"  
 14 And so stand stricken, so remembering him.

Variations between poem text and song text:

Line 1 - repetition of "time does not bring relief"

Line 1-2 - repetition of "you all have lied who told me time would ease me of my pain"

Line 5 - song has "ev'ry" instead of "every"

Line 6 - song has "ev'ry" instead of "every"

Line 11 - song has "en'tring" instead of "entering"

Line 13 - song has "mem'ry" instead of "memory", repetition of "no mem'ry of him here"

Key Signature(s): 

Song Range: 

Meters Used:  $\frac{3}{2}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$  |  $\frac{2}{8}$  |  $\frac{5}{8}$

Tempo: Hurt (quarter note = 46)

Approximate Song Duration: 3:00

**IV. Only Until This Cigarette is Ended**

Text by Edna St. Vincent Millay (1892-1950)

Poem title: Only until this cigarette is ended (From *Second April*)<sup>6</sup>

1 Only until this cigarette is ended,  
 2 A little moment at the end of all,  
 3 While on the floor the quiet ashes fall,  
 4 And in the firelight to a lance extended,  
 5 Bizarrely with the jazzing music blended,

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<sup>6</sup> Edna St. Vincent Millay, "Only until this cigarette is ended," in *Collected Poems*, edited by Norma Millay (New York: Harper & Row, 1956), 575.



- 6 The broken shadow dances on the wall,
- 7 I will permit my memory to recall
- 8 The vision of you, by all my dreams attended.
- 9 And then adieu,--farewell!--the dream is done.
- 10 Yours is a face of which I can forget
- 11 The colour and the features, every one,
- 12 The words not ever, and the smiles not yet;
- 13 But in your day this moment is the sun
- 14 Upon a hill, after the sun has set.

Variations between poem text and song text:

Line 2 - repetition of "the end"

Line 7 - repetition of "I will", song has "mem'ry" instead of "memory"

Line 9 - repetition of "adieu,--farewell!--the dream is done"

Line 11 - song has "ev'ry" instead of "every"

Line 12 - repetition of entire line

Line 13 - repetition of "the sun" after "upon a hill"



Meters Used:  $\frac{3}{2}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$  |  $\frac{5}{8}$

Tempo: Reflectively (quarter note = 46)

Approximate Song Duration: 4:50

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### ***An die Geliebte (To the Beloved)***<sup>7</sup>

duet on a poem by Eduard Mörike

for soprano, mezzo-soprano and piano

Commission: Lieder Alive!

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<sup>7</sup> Mark Carlson, *An die Geliebte* (Los Angeles: C Swigart Music, 2017).

For: Heidi Moss Erickson, Kindra Scharich and Ronny Michael Greenberg<sup>8</sup>  
Dedication: none noted on music  
Composed: 2017  
Publisher: C Swigart Music



Vocal Difficulty: difficult  
Piano Difficulty: difficult  
Approximate Duration: 4:00

This duet had its premiere at the Lieder Alive! Second Biennial Neue und Alte Liederfest on a concert called "Neue Lieder, Neues Jahr!" on January 14, 2018, at the Noe Valley Ministry building in San Francisco. Soprano Heidi Moss Erickson and mezzo Kindra Scharich were accompanied by Ronny Michael Greenberg on piano.

Carlson was contacted by Kurt Erickson, the composer in residence of Lieder Alive! and husband to Heidi Moss Erickson, after another composer's work unexpectedly required more time for completion. When asked if he could write a four minute song in German in a month, Carlson agreed and this duet is the result. Carlson said "I owe half of my career to the internet" since his connection with Kurt Erickson came about from a Facebook conversation involving various composers, though he subsequently realized that they had met at the 2010 Fresno New Music Festival.<sup>9</sup>

The sheet music reviewed here was a preliminary copy and subject to revision.

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<sup>8</sup> The sheet music reviewed did not note this information regarding the commission and performers the piece was written for, but the final version will.

<sup>9</sup> Mark Carlson, interview by author, Los Angeles, January 11, 2018.

Steven Smoliar wrote a post about the premiere on his blog *The Rehearsal Studio*:

Of the new works on the program, the one that most seemed to provide a contemporary reflection of past traditions was Mark Carlson's duet setting of Eduard Mörike's "An die Geliebte" (to the beloved). His setting was preceded by Scharich singing the version composed by Hugo Wolf. In his note for the program book Carlson asserted that he "assiduously avoided listening to the Hugo Wolf setting." Nevertheless, he had no trouble capturing the spirit of the text. Furthermore, he seemed better attuned to the extent to which sentence structure departed from strophic structure, particularly in the final lines. (The overall architecture is that of a sonnet.) Thus, while the words were being revisited, Carlson found fascinating ways in which to change not only the "lighting" but also the structural framework.<sup>10</sup>

### **An die Geliebte (To the beloved)**

Text by Eduard Mörike (1804-1875)

Poem Title: An die Geliebte from *Aus der Jugendzeit*<sup>11</sup>

- |    |  |
|----|--|
| 1  | Wenn ich, von deinem Anschau tief gestillt,        |
| 2  | mich stumm an deinem heil'gen Wert vergnüge,       |
| 3  | dann hör' ich recht die leisen Atemzüge            |
| 4  | des Engels, welcher sich in dir verhüllt.          |
|    |  |
| 5  | Und ein erstaunt, ein fragend Lächeln quillt       |
| 6  | auf meinem Mund, ob mich kein Traum betrüge,       |
| 7  | daß nun in dir, zu ewiger Genüge,                  |
| 8  | mein kühnster Wunsch, mein einz'ger, sich erfüllt? |
|    |  |
| 9  | Von Tiefe dann zu Tiefen stürzt mein Sinn,         |
| 10 | ich höre aus der Gottheit nächt'ger Ferne          |
| 11 | die Quellen des Geschicks melodisch rauschen.      |
|    |  |
| 12 | Betäubt kehr' ich den Blick nach oben hin,         |
| 13 | zum Himmel auf, da lächeln alle Sterne;            |
| 14 | ich kniee, ihrem Lichtgesang zu lauschen.          |

### **Variations between poem text and song text:**

Various text repetition throughout.

Line 1 - typo on "gestillt" (song has "ge stillt")

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<sup>10</sup> Steven Smoliar, "The Challenge of Continuing the Art Song Tradition," *The Rehearsal Studio*, January 15, 2018, accessed January 17, 2018, <http://therehearsalstudio.blogspot.com/2018/01/the-challenge-of-continuing-art-song.html>.

<sup>11</sup> Eduard Mörike, *Aus der Jugendzeit* (Project Gutenberg, 2014), 25, accessed February 19, 2018, <https://www.gutenberg.org/files/45672/45672-h/45672-h.htm>.

Line 14 - typo on one repetition of "Lichtgesang" (song has "Licht ge sang")  
 Aside from the typos noted above, the text used in Carlson's song matches what appears  
 in *The Fischer-Dieskau Book of Lieder*.<sup>12</sup> This differs from the poem shown  
 above in the following ways:  
 Line 2 - song has "heilgen" instead of "heil'gen"  
 Line 3 - song has "hör" instead of "hör'"  
 Line 8 - song has "einziger" instead of "einz'ger" (other poem sources show "einzger")<sup>13</sup>  
 Line 9 - song has "Tiefe dann zu Tiefe" instead of "Tiefe dann zu Tiefen"  
 Line 10 - song has "nächter" instead of "näch'tger"  
 Line 12 - song has ""kehr" instead of "kehr"

Translation: To the beloved<sup>14</sup>

When, from the deep calm I feel at seeing your image,  
 I mutely take delight in your high worth,  
 then I properly hear the gentle breathing  
 of the angel that is disguised within you.

And an astounded, questioning smile springs  
 to my lips, as I wonder: isn't it a deceiving dream,  
 that now, in you, to my eternal pleasure,  
 my boldest wish - my only wish - is fulfilled?

To the depths then to the depths my senses fall;  
 I hear in the nocturnal distance of divinity  
 the melodious roaring of the stream of fate.

Dazed, I turn my eyes then upwards,  
 toward the heavens, and there all the stars are smiling;  
 I kneel to listen to their song of light.

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<http://www.lieder.net/> Used by permission.

Key signature(s):



<sup>12</sup> Eduard Mörike, "An die Geliebte," in *The Fischer-Dieskau Book of Lieder*, ed. Dietrich Fischer-Dieskau, trans. George Bird and Richard Stokes (1995; repr., New York: Limelight Editions, 1998), 51.

<sup>13</sup> Eduard Mörike, "An die Geliebte," in *Leben mit Eduard Mörike*, by Lydia Freund (Norderstedt, Germany: Books on Demand GmbH, 2010), 116.

<sup>14</sup> Emily Ezust, translation of Eduard Mörike's "An die Geliebte," The LiederNet Archive, accessed January 12, 2018, [http://www.lieder.net/lieder/get\\_text.html?TextId=11660](http://www.lieder.net/lieder/get_text.html?TextId=11660).

Meters Used:  $\frac{3}{2}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$

Tempo: Andante (quarter note = 72)

\* \* \* \* \*

### ***Cuatro Sonetos de Amor*<sup>15</sup>**

four songs on sonnets by Pablo Neruda

for soprano & piano

No. 1 – Recordarás

No. 2 – Amarra tu corazón al mío

No. 3 – Cuando yo muera

No. 4 – Reposa con tu sueño en mi sueño

Commission: Commissioned by the Leavens Family, Paul Carlson & Shawn Hanson, Helen Carlson & Paul Nicholson, in honor of Dorothy Leavens Carlson on the occasion of her 70th birthday

For: Kathleen Roland & Bruce Olstad

Dedication: for Dorothy L. Carlson

Composed: 1998

Publisher: C Swigart Music

Range  
of set:



General  
Tessitura:



Vocal Difficulty: difficult

Piano Difficulty: difficult

Approximate Duration for Set: 18:10

This song cycle was premiered at a concert in honor of Dorothy Leavens Carlson on the occasion of her 70th birthday on July 18, 1998, at the Frye Art Museum Auditorium in Seattle.

The music was written specifically for soprano Kathleen Roland and pianist Bruce Olstad who

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<sup>15</sup> Mark Carlson, *Cuatro Sonetos de Amor: Four Songs on Sonnets by Pablo Neruda* (Los Angeles: C Swigart Music, 1998).

performed it. The premiere performance also included a recitation of the Neruda poetry both in Spanish and in English. Carlson's Aunt, Dorothy Leavens Carlson, often commissioned him to write various works to be performed for her husband Gordon on special occasions like his 60th and 70th birthdays. A few years after his uncle passed away, Carlson's cousins thought it befitting to turn the tradition around and commission Mark to write a piece to be performed for *her* 70th birthday.

Bruce Olstad introduced Carlson to the love sonnets of Pablo Neruda, though he does not speak Spanish and had only read the English translations. He picked out four poems that he would like Carlson to set, though none of them ended up appearing in this song set. Carlson has said that he'd love to set all the sonnets if he had the time and the opportunity. While Carlson has studied Spanish a few different times in his life, he doesn't speak it and relied on the assistance of several friends who are native speakers to ensure that he had the correct stresses and rhythm of the Spanish text.

This song cycle is probably the most performed of Carlson's works for voice. Carlson advises against "wimpy" piano playing and encourages the pianist to play out so the audience can hear the blend between the voice and piano. He has no preference as to what type of Spanish accent is used in performance.<sup>16</sup>

### **No. 1 - Recordarás (You will remember)**

Text by Pablo Neruda (1904-1973)

Poem Title: Soneto IV from *Cien Sonetos de amor* (Sonnet Four from *One Hundred Sonnets of Love*)<sup>17</sup>

- |   |  |
|---|--|
| 1 | Recordarás aquella quebrada caprichosa   |
| 2 | a donde los aromas palpitantes treparon, |
| 3 | de cuando en cuando un pájaro vestido    |
| 4 | con agua y lentitud: traje de invierno.  |

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<sup>16</sup> Mark Carlson, interview by author, Los Angeles, October 17, 2017.

<sup>17</sup> Pablo Neruda, "IV," in *100 Love Sonnets: Cien sonetos de amor* (Austin, TX: University of Texas Press, 1986), 12. Used by permission of Agencia Literaria Carmen Balcells S.A. on behalf of Fundación Pablo Neruda.

5      Recordarás los dones de la tierra:  
 6      irascible fragancia, barro de oro,  
 7      hierbas del matorral, locas raíces,  
 8      sortílegas espinas como espadas.  
  
 9      Recordarás el ramo que trajiste,  
 10     ramo de sombra y agua con silencio,  
 11     ramo como una piedra con espuma.  
  
 12     Y aquella vez fue como nunca y siempre:  
 13     vamos allí donde no espera nada  
 14     y hallamos todo lo que está esperando.

Pablo Neruda  
 Soneto "IV", Cien Sonetos de Amor  
 © Fundación Pablo Neruda, 1959

Variations between poem text and song text:

Line 1 - repetition of word "Recordarás"

Line 5 - repetition of word "Recordarás"

Line 14 - whole and partial repetitions of entire line

Translation: You will remember<sup>18</sup>

You will remember that leaping stream  
 where sweet aromas rose and trembled,  
 and sometimes a bird, wearing water  
 and slowness, its winter feathers.

You will remember those gifts from the earth:  
 indelible scents, golden clay  
 weeds in the thicket and crazy roots,  
 magical thorns like swords.

You'll remember the bouquet you picked,  
 shadows and silent water,  
 bouquet like a foam-covered stone.


That time was like never, and like always.

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<sup>18</sup> Stephen Tapscott, translation of Pablo Neruda's "IV," in *100 Love Sonnets: Cien sonetos de amor* (Austin, TX: University of Texas Press, 1986), 13.

So we go there, where nothing is waiting;  
we find everything waiting there.

Translation by Stephen Tapscott. Used by permission of the University of Texas Press.

Key signature(s): 

Song Range: 

Meters Used:  $\frac{3}{2}$  |  $\frac{2}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$

Tempo: Misterioso (quarter note = 58)

Approximate Song Duration: 4:15

### **No. 2 – Amarra tu corazón al mío (Tie your heart to mine)**

Text by Pablo Neruda (1904-1973)

Poem Title: Soneto LXXIX from *Cien Sonetos de amor* (Sonnet Seventy-nine from *One Hundred Sonnets of Love*)<sup>19</sup>

- 1 De noche, amada, amarra tu corazón al mío
- 2 y que ellos en el sueño derrotan las tinieblas
- 3 como un doble tambor combatiendo en el bosque
- 4 contra el espeso muro de las hojas mojadas.
  
- 5 Nocturna travesía, brasa negra del sueño
- 6 interceptando el hilo de las uvas terrestres
- 7 con la puntualidad de un tren descabellado
- 8 que sombra y piedras frías sin cesar arrastrara.
  
- 9 Por eso, amor, amárrame al movimiento puro,
- 10 a la tenacidad que en tu pecho golpea
- 11 con las alas de un cisne sumergido,

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<sup>19</sup> Pablo Neruda, "LXXIX," in *100 Love Sonnets: Cien sonetos de amor* (Austin, TX: University of Texas Press, 1986), 168. Used by permission of Agencia Literaria Carmen Balcells S.A. on behalf of Fundación Pablo Neruda.



12 para que a las preguntas estrelladas del cielo  
13 responda nuestro sueño con una sola llave,  
14 con una sola puerta cerrada por la sombra.

Pablo Neruda  
Soneto "LXXIX", Cien Sonetos de Amor  
© Fundación Pablo Neruda, 1959

Variations between poem text and song text:

Line 8 - repetition of words "que sombra"

Line 9 - repetition of words "por eso"

Line 13 - repetition of "responda nuestro sueño"

Translation: Tie your heart to mine<sup>20</sup>

By night, Love, tie your heart to mine, and the two  
together in their sleep will defeat the darkness  
like a double drum in the forest, pounding  
against the thick wall of wet leaves.

Night travel: black flame of sleep  
that snips the threads of the earth's grapes,  
punctual as a headlong train that would haul  
shadows and cold rocks, endlessly.

Because of this, Love, tie me to a purer motion,  
to the constancy that beats in your chest  
with the wings of a swan underwater,

so that our sleep might answer all the sky's  
starry questions with a single key,  
with a single door the shadows had closed.

Translation by Stephen Tapscott. Used by permission of the University of Texas Press.

Key signature(s):



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<sup>20</sup> Stephen Tapscott, translation of Pablo Neruda's "LXXIX," in *100 Love Sonnets: Cien sonetos de amor* (Austin, TX: University of Texas Press, 1986), 169.

Song Range:



Meters Used:  $\frac{3}{2}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$  |  $\frac{5}{8}$  |  $\frac{6}{8}$  |  $\frac{7}{8}$  |  $\frac{8}{8}$  |  $\frac{9}{8}$  |  $\frac{3}{4} + \frac{3}{8}$

Tempo: Boldly (quarter note = 120)

Approximate Song Duration: 3:35

### **No. 3 – Cuando yo muera (When I die)**

Text by Pablo Neruda (1904-1973)

Poem Title: Soneto LXXXIX from *Cien Sonetos de amor* (Sonnet Eighty-nine from *One Hundred Sonnets of Love*)<sup>21</sup>

- 1 Cuando yo muero quiero tus manos en mis ojos:
- 2 quiero la luz y el trigo de tus manos amadas
- 3 pasar una vez más sobre mí su frescura:
- 4 sentir la suavidad que cambió mi destino.
  
- 5 Quiero que vivas mientras yo, dormido, te espero,
- 6 quiero que tus oídos sigan oyendo el viento,
- 7 que huelas el aroma del mar que amamos juntos
- 8 y que sigas pisando la arena que pisamos.
  
- 9 Quiero que lo que amo siga vivo
- 10 y a ti te amé y canté sobre todas las cosas,
- 11 por eso sigue tú floreciendo, florida,
  
- 12 para que alcances todo lo que mi amor te ordena,
- 13 para que se pasee mi sombra por tu pelo,
- 14 para que así conozcan la razón de mi canto.

Pablo Neruda  
Soneto “LXXXIX”, *Cien Sonetos de Amor*  
© Fundación Pablo Neruda, 1959

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<sup>21</sup> Pablo Neruda, “LXXXIX,” in *100 Love Sonnets: Cien sonetos de amor* (Austin, TX: University of Texas Press, 1986), 188. Used by permission of Agencia Literaria Carmen Balcells S.A. on behalf of Fundación Pablo Neruda.

Variations between poem text and song text:

Line 1 - some editions contain a typo: "you" instead of "yo"

Line 1 - song uses "muera" instead of "muero" - see below for more information

Line 10 - song has "todos" instead of "todas"

Line 11 - repetition of words "por eso" and "florida"

Line 14 - repetition of words "la razón"

Translation: When I die<sup>22</sup>


When I die, I want your hands on my eyes:  
I want the light and wheat of your beloved hands  
to pass their freshness over me once more:  
I want to feel the softness that changed my destiny.

I want you to live while I wait for you, asleep.  
I want your ears still to hear the wind, I want you  
to sniff the sea's aroma that we loved together,  
to continue to walk on the sand we walk on.

I want what I love to continue to live,  
and you whom I love and sang above everything else  
to continue to flourish, full-flowered:

so that you can reach everything my love directs you to,  
so that my shadow can travel along in your hair,  
so that everything can learn the reason for my song.

Translation by Stephen Tapscott. Used by permission of the University of Texas Press.

Key Signature(s): 

Song Range: 

Meters Used:  $\frac{3}{2}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$

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<sup>22</sup> Stephen Tapscott, translation of Pablo Neruda's "LXXXIX," in *100 Love Sonnets: Cien sonetos de amor* (Austin, TX: University of Texas Press, 1986), 189.

Tempo: Tenderly, like a prayer (quarter note = 52)

Approximate Song Duration: 4:55

DISCOGRAPHY:

Artist: Conundrum

Album: *From the Diamond Grid*<sup>23</sup>

Performers: Mary Elizabeth Southworth – soprano, Danielle Hundley – flute, Marianne Breneman – clarinet, Philip Amalong – piano

Recording: Albany Records, 2014, CD, Item: TROY1523

Carlson made an arrangement of this song, adding flute and clarinet, for the performing group Conundrum, a recording of which appears on their album *From the Diamond Grid*.

Soprano Tracy Cox won the 2012 Marilyn Horne Art Song Competition at the Music Academy of the West with a performance that included this song. Her compelling story about discovering this song appears on page 26.

There is discussion regarding whether the correct word in the first line of the poem should be "muero" or "muera." The University of Texas Press book, which was the source of both the Spanish texts and translations shown above, uses the word "muero." This word is a conjugation of the verb "morir," which means "to die." The present indicative tense would be "muero," and the present subjunctive tense would be "muera." Both can be translated as "I die," but with nuances in meaning that the English translation does not express. The present subjunctive ("muera") is used to talk about things that are uncertain, such as desires, doubts or possibilities. The present indicative ("muero"), on the other hand, is used to talk about things that are concrete and definite, like facts or eventualities. Most publications of the text use "muero," but some sources suggest that the original edition of the sonnets from 1959 actually showed the

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<sup>23</sup> Mark Carlson, "Cuando yo muero," performed by Conundrum, on *From the Diamond Grid* (Albany, NY: Albany Records, 2014), CD.

word as "muera."<sup>24</sup> Translator Stephen Tapscott said in an e-mail that he thought "muera," which is the word that Carlson chose for his song setting, was probably the correct word.<sup>25</sup>

**No. 4 – Reposa con tu sueño en mi sueño (Rest with your dream in my dream)**

Text by Pablo Neruda (1904-1973)

Poem Title: Soneto LXXXI from *Cien Sonetos de amor* (Sonnet Eighty-one from *One Hundred Sonnets of Love*)<sup>26</sup>

- 1 Ya eres mía. Reposa con tu sueño en mi sueño.
- 2 Amor, dolor, trabajos, deben dormir ahora.
- 3 Gira la noche sobre sus invisibles ruedas
- 4 y junto a mí eres pura como el ámbar dormido.
  
- 5 Ninguna más, amor, dormirá con mis sueños.
- 6 Irás, iremos juntos por las aguas del tiempo.
- 7 Ninguna viajará por la sombra conmigo,
- 8 sólo tú, siempre viva, siempre sol, siempre luna.
  
- 9 Ya tus manos abrieron los puños delicados
- 10 y dejaron caer suaves signos sin rumbo,
- 11 tus ojos se cerraron como dos alas grises,
  
- 12 mientras yo sigo el agua que llevas y me lleva:
- 13 la noche, el mundo, el viento devanan su destino,
- 14 y ya no soy sin ti sino sólo tu sueño.

Pablo Neruda  
Soneto "LXXXI", *Cien Sonetos de Amor*  
© Fundación Pablo Neruda, 1959

Variations between poem text and song text:

None.

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<sup>24</sup> Piedad Zurita, post to "Soneto LXXXIX, de Pablo Neruda: ¿subjuntivo o no?" March 1, 2011 (3:59 pm), Centro Virtual Cervantes, accessed February 26, 2018, [https://cvc.cervantes.es/foros/leer\\_asunto1.asp?vCodigo=39936](https://cvc.cervantes.es/foros/leer_asunto1.asp?vCodigo=39936).

<sup>25</sup> Stephen Tapscott, e-mail message to author, February 27, 2018.

<sup>26</sup> Pablo Neruda, "LXXXI," in *100 Love Sonnets: Cien sonetos de amor* (Austin, TX: University of Texas Press, 1986), 172. Used by permission of Agencia Literaria Carmen Balcells S.A. on behalf of Fundación Pablo Neruda.

Translation: Rest with your dream in my dream<sup>27</sup>

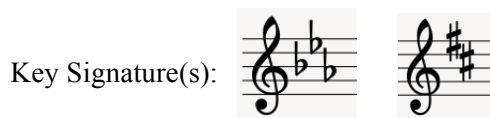
And now you're mine. Rest with your dream in my dream.  
Love and pain and work should all sleep, now.  
The night turns on its invisible wheels,  
and you are pure beside me as a sleeping amber.

No one else, Love, will sleep in my dreams. You will go,  
we will go together, over the waters of time.  
No one else will travel through the shadows with me,  
only you, evergreen, ever sun, ever moon.

Your hands have already opened their delicate fists  
and let their soft drifting signs drop away;  
your eyes closed like two gray wings, and I move

after, following the folding water you carry, that carries  
me away. The night, the world, the wind spin out their destiny.  
Without you, I am your dream, only that, and that is all.

Translation by Stephen Tapscott. Used by permission of the University of Texas Press.



Meters Used:  $\frac{3}{2}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$

Tempo: Andantino (quarter note = 104)

Approximate Song Duration: 5:20

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<sup>27</sup> Stephen Tapscott, translation of Pablo Neruda's "LXXXI," in *100 Love Sonnets: Cien sonetos de amor* (Austin, TX: University of Texas Press, 1986), 173.

## ***Entre la sombra y el alma (Between the shadow and the soul)***<sup>28</sup>

(also known as Soneto de Amor)

single song on a sonnet by Pablo Neruda

for soprano, horn in F & piano

Commission: none noted on music

For: Elyse Marchant and Gregory Hix

Dedication: Elyse Marchant and Gregory Hix

Composed: 2008

Publisher: C Swigart Music

Song Range:



Tessitura:



Vocal Difficulty: difficult

Piano Difficulty: difficult

Approximate Duration: 4:30

Soprano Elyse Marchant (now Elyse Willis) and horn player Gregory "Greg" Hix were in the same music theory class taught by Mark Carlson their freshman year at UCLA. They attended a UCLA Faculty Composers Concert on March 9, 2006, featuring a performance of Carlson's *After the Sun has Set* (performed by mezzo-soprano Veronica Jaeger and the UCLA Chamber Winds Players conducted by Daniel Cummings). During the intermission they came up to Carlson and asked if he would write something for them to perform at their junior recitals. The song (which is identified as "Soneto de Amor" and "Soneto XVII" on the programs) had a double premiere on Marchant's junior recital on February 22, 2008 and Hix's junior recital on February 29, 2008.

Knowing Marchant was an excellent sight-reader, Carlson "threw caution to the wind" and wrote a very difficult vocal part. Carlson accompanied the students on piano in the performances. Since he is unaccustomed to performing on piano, he tried not to write too difficult of a piano part, though he acknowledged that it was still a "bit of a stretch" for him.

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<sup>28</sup> Mark Carlson, *Entre la sombra y el alma* (Los Angeles: C Swigart Music, 2008).

The song title comes from the fourth line of the poem. This piece was intended to be the first of a set of songs, which Carlson hopes to complete someday. He has no preference what kind of Spanish accent is used in performance.<sup>29</sup>

**Entre la sombra y el alma (Between the shadow and the soul)**

Text by Pablo Neruda (1904-1973)

Poem Title: Soneto XVII from *Cien Sonetos de amor* (Sonnet Seventeen from *One Hundred Sonnets of Love*)<sup>30</sup>

- 1 No te amo como si fueras rosa de sal, topacio
- 2 flecha de claveles que propagan el fuego:
- 3 te amo como se aman ciertas cosas oscuras,
- 4 secretamente, entre la sombra y el alma.
  
- 5 Te amo como la planta que no florece y lleva
- 6 dentro de sí, escondida, la luz de aquellas flores,
- 7 y gracias a tu amor vive oscuro en mi cuerpo
- 8 el apretado aroma que ascendió de la tierra.
  
- 9 Te amo sin saber cómo, ni cuándo, ni de dónde,
- 10 te amo directamente sin problemas ni orgullo:
- 11 así te amo porque no sé amar de otra manera,
  
- 12 sino así de este modo en que no soy ni eres,
- 13 tan cerca que tu mano sobre mi pecho es mía,
- 14 tan cerca que se cierran tus ojos con mi sueño.

Pablo Neruda  
Soneto "XVII", *Cien Sonetos de Amor*  
© Fundación Pablo Neruda, 1959

Variations between poem text and song text:

Song Title - typo on "el alma" (sheet music has "la alma")

Line 8 - song has "terra" instead of "tierra"

Line 11 - song has "se" instead of "sé"

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<sup>29</sup> Mark Carlson, interview by author, Los Angeles, October 17, 2017.

<sup>30</sup> Pablo Neruda, "XVII," in *100 Love Sonnets: Cien sonetos de amor* (Austin, TX: University of Texas Press, 1986), 38. Used by permission of Agencia Literaria Carmen Balcells S.A. on behalf of Fundación Pablo Neruda.



Translation: Between the shadow and the soul<sup>31</sup>


I do not love you as if you were salt-rose, or topaz,  
or the arrow of carnations the fire shoots off.  
I love you as certain dark things are to be loved,  
in secret, between the shadow and the soul.

I love you as the plant that never blooms  
but carries in itself the light of hidden flowers;  
thanks to your love a certain solid fragrance,  
risen from the earth, lives darkly in my body.

I love you without knowing how, or when, or from where.  
I love you straightforwardly, without complexities or pride;  
so I love you because I know no other way

than this: where *I* does not exist, nor *you*,  
so close that your hand on my chest is my hand,  
so close that your eyes close as I fall asleep.

Translation by Stephen Tapscott. Used by permission of the University of Texas Press.

Key signature(s): 

Meters Used:  $\frac{3}{2}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$  |  $\frac{3}{8}$  |  $\frac{5}{8}$

Tempo: Flowing (quarter note = 52)

\* \* \* \* \*

### ***From One Who Stays***<sup>32</sup>

six songs on love and grief  
for mezzo-soprano, flute, cello & piano

1. From One Who Stays
2. They Say...

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<sup>31</sup> Stephen Tapscott, translation of Pablo Neruda's "XVII," in *100 Love Sonnets: Cien sonetos de amor* (Austin, TX: University of Texas Press, 1986), 39.

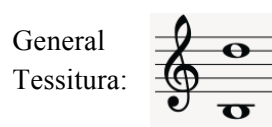
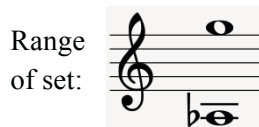
<sup>32</sup> Mark Carlson, *From One Who Stays: Six Songs of Love and Grief* (Los Angeles: Pacific Serenades Music, 1996).

3. Had You Been Old
4. Hidden Powers
5. More Strong Than Time
6. To Our Love

Commission: Commissioned by Dr. & Mrs. Paul A. Carlson for Pacific Serenades in loving memory of Charlie Swigart  
 For: Pacific Serenades  
 Dedication: in loving memory of Charlie Swigart  
 Composed: 1991-1992 (the sheet music shows only 1992)  
 Publication: Pacific Serenades Music, distributed by Subito Music Corporation

Inside Cover Note:

It is an old, unresolved argument: does an artistic work reflect the artist's emotional state at the time of its creation? In the case of my song cycle, *From One Who Stays*, there is no doubt -- the work is autobiographical and was composed in the midst of the very emotional events it describes. On October 17, 1990 my closest friend and life-companion of nineteen years, Charlie Swigart, died of malignant melanoma. The pain of losing him is of an intensity that I would never have imagined possible, and the healing of that pain I now recognize to be a life-long process. One step toward that healing was the composition of these songs. The first and last of them were written in 1991 for a Pacific Serenades concert, and at that time I was emotionally unable to do more. The cycle was completed a year later. *From One Who Stays* was commissioned for Pacific Serenades by my parents, Paul and Dorothy Carlson -- for whom Charlie was a son -- in his memory. -- Mark Carlson



Vocal Difficulty: difficult  
 Piano Difficulty: moderately difficult  
 Approximate Duration for Set: 19:00

The first and last songs were premiered on Pacific Serenades concerts on March 9 and 10, 1991, performed by Paula Rasmussen - mezzo-soprano, David Speltz - cello, Antoinette Perry - piano, and Mark Carlson on flute. These concerts featured Ravel's *Chansons Madécasses*, so

Carlson chose the same instrumentation for this song cycle. The following explanatory note appeared in the program:

*From One Who Stays* is a work in progress. Nearly five months ago Charlie Swigart, my friend and life-companion of nineteen years, died of cancer. His passing has been very difficult and painful for me, an experience of hurt more intense than anything I had ever imagined possible. Initially I had planned for this piece to be a setting of some poems by E.E. Cummings that both Charlie and I loved very much. In my bereaved state, however, they proved to be beyond my emotional grasp, and in a panic I began to search for something I could better deal with. Miraculously, I immediately came upon the two poems which I have set for this concert--which speak so eloquently of my own experience of loss and love--and saw them as the core of a cycle of songs. Composing the songs was both a comfort and a source of pain, every moment of the process a reminder of the depth of our love and of the absence of Charlie from my life. It was such an emotionally demanding experience that I was unable to complete any but these two songs for this performance. More will follow.<sup>33</sup>

The first performance of the completed cycle was performed May 6, 1992, on a UCLA Faculty Composers Recital and featured Rickie Weiner Gole - mezzo-soprano, Ronald Leonard - cello, Antoinette Perry - piano, and Mark Carlson on flute.

The texts for the four songs that were added later appear in the book *Man Answers Death*, which Carlson found while browsing in the UCLA Young Research Library. Edited by Corliss Lamont, this collection of poetry was based on the philosophy of Humanism and explores a wide spectrum of responses to death - not just grief.<sup>34</sup>

The complete song cycle was later performed at a Pacific Serenades concert in February 1996 called "From the Depths of Soul" which Daniel Cariaga reviewed in the *Los Angeles Times*:

Sung by mezzo Kathleen Roland and played by Carlson, cellist David Speltz and pianist Joanne Pearce-Martin, the six songs represent a major leap forward for the 44-year-old composer.

Adding emotional dimensions to texts of loss by six disparate poets, the cycle explores, in a Janáčekian idiom, the complexities of grief and healing from the alienation of denial through the guarded embrace of optimism. These are

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<sup>33</sup> Mark Carlson, "Program Notes: From One Who Stays," Pacific Serenades Concert Program, "Paula Rasmussen, mezzo-soprano; Mark Carlson, flute; David Speltz, cello; Antoinette Perry, piano," Biltmore Hotel, Los Angeles, March 10, 1991.

<sup>34</sup> Mark Carlson, interview by author, Los Angeles, October 17, 2017.

beauteous, haunting and contrasting songs, here performed poignantly by Roland and her sensitive colleagues.<sup>35</sup>

### **1. From One Who Stays**

Text by Amy Lowell (1874-1925)

Poem Title: From One Who Stays<sup>36</sup>


- 1      How empty seems the town now you are gone!
- 2      A wilderness of sad streets, where gaunt walls
- 3      Hide nothing to desire; sunshine falls
- 4      Eery, distorted, as it long had shone
- 5      On white, dead faces tombed in halls of stone.
- 6      The whir of motors, stricken through with calls
- 7      Of playing boys, floats up at intervals;
- 8      But all these noises blur to one long moan.
- 9      What quest is worth pursuing? And how strange
- 10     That other men still go accustomed ways!
- 11     I hate their interest in the things they do.
- 12     A spectre-horde repeating without change
- 13     An old routine. Alone I know the days
- 14     Are still-born, and the world stopped, lacking you.

Variations between poem text and song text:

Line 1 - partial and whole repetitions of entire line

Line 11 - song has "int'rest" instead of "interest"

Line 13 and Line 14 not included in the song

Key Signature(s): 

Song Range: 

Meters Used:  $\frac{3}{2}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$  |  $\frac{7}{4}$  |  $\frac{7}{8}$

Tempo: Molto Adagio (quarter note = 46)

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<sup>35</sup> Daniel Cariaga, "Pacific Serenades Revisits New Works," *Los Angeles Times*, February 6, 1996.

<sup>36</sup> Amy Lowell, "From One Who Stays," PoemHunter.com, accessed January 10, 2018, <https://www.poemhunter.com/poem/from-one-who-stays/>.

Approximate Song Duration: 3:45

## **2. They Say...**

Text by Emily Dickinson (1830-1886)

Poem Title: They Say that "Time Assuages"<sup>37</sup>

- 1      They say that "time assuages,"--
- 2      Time never did assuage;
- 3      An actual suffering strengthens,
- 4      As sinews do, with age.
  
- 5      Time is a test of trouble,
- 6      But not a remedy,
- 7      If such it prove, it prove too
- 8      There was no malady.

Variations between poem text and song text:

Line 1 - repetition of "they say"

Line 3 - song has "suffring" instead of "suffering"

Key signature(s):



Song Range:



Meters Used:  $\frac{3}{2}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$  |  $\frac{5}{8}$

Tempo: (quarter note = 60)

Approximate Song Duration: 1:55

---

<sup>37</sup> Emily Dickinson, "They say that "Time Assuages",," in *Man Answers Death: An Anthology of Poetry*, edited by Corliss Lamont, 2<sup>nd</sup> ed (Miami, FL: Royale House, 1975), 188.

While this poem appears in the *Man Answers Death* poetry collection, Carlson had already chosen it after his UCLA colleague and fellow composer Elaine Barkin gave him the poem shortly after Charlie's death saying, "maybe this will mean something to you."<sup>38</sup>

### 3. Had You Been Old

Text by Elizabeth Hollister Frost (1887-1958)

Poem Title: Had You Been Old (From *Lost Lyrists*)<sup>39</sup>


*Unable to secure permission to include the complete text of this poem.*

1            Had you been old I might be reconciled  
2-9            .....  
10           To joy. Just then, just then to be forsaken  
11-20          .....  
21           We did not see the severing wave high flung  
22-23          .....  
24           For we were young.

Variations between poem text and song text:

Line 10 - repetition of word "forsaken"

Line 21 - song has "sev'ring" instead of "severing"

Key Signature(s): 

Song Range: 

Meters Used:  $\frac{3}{2}$  |  $\frac{2}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$  |  $\frac{3}{8}$  |  $\frac{5}{8}$  |  $\frac{6}{8}$  |  $\frac{9}{8}$

Tempo: With Fiery Anguish (quarter note = 132)

Approximate Song Duration: 2:30

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<sup>38</sup> Mark Carlson, interview by author, Los Angeles, October 17, 2017.

<sup>39</sup> Elizabeth Hollister Frost, "Had You Been Old," in *Man Answers Death: An Anthology of Poetry*, edited by Corliss Lamont, 2<sup>nd</sup> ed (Miami, FL: Royale House, 1975), 86.

While investigating copyright permissions for this poem, Carlson discovered that Elizabeth Hollister Frost wrote the poem following the death of her husband, Elliott Park Frost, when he was 39 and she was 38. The poem had really resonated with Carlson so the parallels seemed appropriate - Charlie was 39 at the time of his death and Carlson was 38.

#### **4. Hidden Powers**

Text by George Santayana (1863-1952)

Poem Title: Sonnet L: Though Utter Death Should Swallow Up My Hope (from *Sonnets, 1895*)<sup>40</sup>

1      Though utter death should swallow up my hope  
2      And choke with dust the mouth of my desire,  
3      Though no dawn burst, and no aurean choir  
4      Sing GLORIA DEO when the heavens ope,  
5      Yet have I light of love, nor need to grope  
6      Lost, wholly lost, without an inward fire;  
7      The flame that quickeneth the world entire  
8      Leaps in my breast, with cruel death to cope.  
9      Hath not the night-environed earth her flowers?  
10     Hath not my grief the blessed joy of thee?  
11     Is not the comfort of these singing hours,  
12     Full of thy perfectness, enough for me?  
13     They are not evil, then, those hidden powers:  
14     One love sufficeth an eternity.

Variations between poem text and song text:

Line 9 - song has "flow'rs" instead of "flowers"

Line 13 - song has "pow'rs" instead of "powers"

Key Signature(s):



Song Range:



Meters Used:  $\frac{3}{2}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$  |  $\frac{3}{8}$  |  $\frac{5}{8}$

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<sup>40</sup> George Santayana, "Sonnet," in *Man Answers Death: An Anthology of Poetry*, edited by Corliss Lamont, 2<sup>nd</sup> ed (Miami, FL: Royale House, 1975), 279.

Tempo: (quarter note = 58)

Approximate Song Duration: 3:40

### **5. More Strong Than Time**

Original text by Victor Hugo (1802-1885), translation by Andrew Lang (1844-1912)

Poem Title: More Strong Than Time<sup>41</sup>

- |    |  |
|----|--|
| 1  | Since I have set my lips to your full cup, my sweet,         |
| 2  | Since I my pallid face between your hands have laid,         |
| 3  | Since I have known your soul, and all the bloom of it,       |
| 4  | And all the perfume rare, now buried in the shade;           |
|    |  |
| 5  | Since it was given to me to hear one happy while,            |
| 6  | The words wherein your heart spoke all its mysteries;        |
| 7  | Since I have seen you weep, and since I have seen you smile, |
| 8  | Your lips upon my lips, and your eyes upon my eyes;          |
|    |  |
| 9  | Since I have known above my forehead glance and gleam,       |
| 10 | A ray--a single ray--of your star, veiled always;            |
| 11 | Since I have felt the fall, upon my lifetime's stream,       |
| 12 | Of one rose petal plucked from the roses of your days--      |
|    |  |
| 13 | I now am bold to say to the swift changing hours,            |
| 14 | Pass--pass upon your way, for I grow never old;              |
| 15 | Fleet to the dark abysm with all your fading flowers,        |
| 16 | One rose that none may pluck, within my heart I hold.        |
|    |  |
| 17 | Your flying wings may smite, but they can never spill        |
| 18 | The cup fulfilled of love, from which my lips are wet;       |
| 19 | My heart has far more fire than you can frost to chill,      |
| 20 | My soul more love than you can make my soul forget.          |

#### Variations between poem text and song text:

Line 12 - repetition of "one"

Line 14 - repetition of "pass upon your way"

Line 19 - song has "have" instead of "can"

---

<sup>41</sup> Andrew Lang, translation of Victor Hugo's "More Strong than Time," in *Man Answers Death: An Anthology of Poetry*, edited by Corliss Lamont, 2<sup>nd</sup> ed (Miami, FL: Royale House, 1975), 278.



Key Signature(s):



Song Range:



Meters Used:  $\frac{3}{2}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$  |  $\frac{5}{8}$

Tempo: Espressivo (quarter note = 72)

Approximate Song Duration: 4:40

## 6. To Our Love

Text by Anne Bradstreet (1612-1672)

Poem Title: To My Dear and Loving Husband<sup>42</sup>

- 1 If ever two were one, then surely we.
- 2 If ever man were loved by wife, then thee.
- 3 If ever wife was happy in a man,
- 4 Compare with me, ye women, if you can.
- 5 I prize thy love more than whole mines of gold,
- 6 Or all the riches that the East doth hold.
- 7 My love is such that rivers cannot quench,
- 8 Nor ought but love from thee give recompense.
- 9 Thy love is such I can no way repay;
- 10 The heavens reward thee manifold, I pray.
- 11 Then while we live, in love let's so persevere,
- 12 That when we live no more, we may live ever.

Variations between poem text and song text:


Line 5 - repetition of "thy love"

Line 7 - repetition of "my love is such"

Line 11 - repetition of "while we live", song has "persevere" instead of "persever" but includes the note: "(rhymes with ever)"

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<sup>42</sup> Anne Bradstreet, "To My Dear and Loving Husband," Poetry Foundation, accessed January 10, 2018, <https://www.poetryfoundation.org/poems/43706/to-my-dear-and-loving-husband>.

Key Signature(s): 

Song Range: 

Meters Used:  $\frac{2}{2}$  |  $\frac{3}{2}$

Tempo: Effusively (half note = 76)

Approximate Song Duration: 2:20

\* \* \* \* \*

### ***From the Song of Songs<sup>43</sup>***

on the translation by Marcia Falk

for soprano & piano

1. *O for your kiss!*
2. *He brings me to the winehall*
3. *Turning to him, who meets me with desire...*
4. *Come Away*


Commission: none noted on music


For: "Song No. 3 was written for soprano Delcina Stevenson and pianist Tania Agins in December of 1978, songs Nos. 1, 2 & 4 for soprano Dale Franzen in April of 1988."

Dedication: none noted on music

Composed: 1988

Publisher: C Swigart Music

Range  
of set: 

General  
Tessitura: 

Vocal Difficulty: difficult

Piano Difficulty: difficult

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<sup>43</sup> Mark Carlson, *From the Song of Songs* (Los Angeles: C Swigart Music, 1988).

Approximate Duration for Set: 10:30

DISCOGRAPHY:

Artist: The American Celebration Duo

Album: *Though Love Be A Day: American Songs at the Dawn of the New Millenium*<sup>44</sup>

Performers: Diana Guhin Wooley - soprano, Richard Steinbach - piano

Recording: Innova Recordings, 1999, CD, Item: IN529

The third song of this cycle was written first and premiered at a benefit concert for the Los Angeles Southwest College Chamber Singers on February 15, 1980, on the Los Angeles Southwest College campus. Soprano Delcina Stevenson and pianist Tania Agins Erickson performed the song, which also featured two dancers, Sylviane Bayard and Terry Edlefsen, choreographed by Donald Hewitt. The program noted the composition date as January 5, 1980, however Carlson considers the composition date for this song to be 1979. He explained that at this period of time the dates he marked on the sheet music indicated the last day he worked on a piece, which included copying the piece as part of the whole creation of the work. He confirmed that the original manuscript shows the date of January 5, 1980, but says the composition was completed well before then.<sup>45</sup> Some editions of the sheet music contain a note stating this song was written in December 1978, but that is likely a typographical error and should be December 1979.

Tania Agins Erickson had requested that Carlson write a song for the benefit concert which was to include only poetry by women. Browsing through a bookstore, Carlson found *The Penguin Book of Women Poets*,<sup>46</sup> which contained three poems from Marcia Falk's translation of the Song of Songs including "Turning to him, who meets me with desire". This was his introduction to Falk's translations, which ended up being the source of texts for two song cycles.

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<sup>44</sup> Mark Carlson, *From the Song of Songs*, performed by The American Celebration Duo, on *Though Love Be A Day: American Songs at the Dawn of the New Millenium* (Sioux City, IA: Innova Recordings, 1999), CD.

<sup>45</sup> Mark Carlson, e-mail message to author, February 26, 2018.

<sup>46</sup> Carol Cosman, Joan Keefe, and Kathleen Weaver, eds, *The Penguin Book of Women Poets* (New York: Penguin Books, 1978).

Carlson got to know Marcia Falk personally through requesting permission to set her texts to music. After Falk moved to Los Angeles, they met up and she played some recordings of the text spoken in Hebrew and in English for Carlson. When they got to "Turning to him, who meets me with desire" she told Carlson that she couldn't listen to the text without hearing his music, which he said was the greatest compliment he could imagine getting from a poet.

Eight years later Carlson was asked to write a piece for a concert for the donors of Design for Sharing, an organization that provides children K-12 with opportunities to explore the performing arts at UCLA through attending performances and participating in interactive educational experiences. Carlson, who was on the board of the organization at the time, took the opportunity to expand the single song into a set of four songs.<sup>47</sup> Soprano Dale Franzen performed the premiere of the full set on the donor concert held in the Royce 270 meeting room in UCLA's Royce Hall in 1988.<sup>48</sup>

The Song of Songs is an Old Testament book sometimes referred to as the Song of Solomon or the Canticle of Canticles. It is a collection of love poems spoken alternately from the female and male perspective. In her book of translations, Marcia Falk explains that the original text in Hebrew conveys the gender grammatically. Since this is not possible in English, the poetry in her translation appears in different fonts to indicate who is speaking. The female voice is shown in regular font, the male voice in *italics*, and **bold** indicates an unidentifiable voice or a group of voices.<sup>49</sup>

### **1. O for your kiss!**

Text by translator Marcia Falk (b. 1946)

Poem Title: 1. O for your kiss! For your love<sup>50</sup>

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<sup>47</sup> Mark Carlson, interview by author, Los Angeles, January 11, 2018.

<sup>48</sup> Mark Carlson, phone interview by author, February 25, 2018.

<sup>49</sup> Marcia Falk, *The Song of Songs: A New Translation and Interpretation* (San Francisco: HarperCollins Publishers, 1990). The 1990 edition has the plural voice shown in all capitals, but the newer 2004 edition, which is preferred by the author, shows the plural voice in bold instead.

<sup>50</sup> Marcia Falk, "O for your kiss! For your love," in *The Song of Songs: A New Translation and Interpretation* (San Francisco: HarperCollins Publishers, 1990), 1.

1 O for your kiss! For your love  
 2 More enticing than wine,  
 3 For your scent and sweet name--  
 4 For all this they love you.

5 Take me away to your room,  
 6 Like a king to his rooms--  
 7 We'll rejoice there with wine.  
 8 No wonder they love you!

From *The Song of Songs: Love Lyrics from the Bible*, trans. Marcia Falk (Brandeis University Press, 2004), copyright (c) 1973, 1977, 1982, 1990, 1993, 2004 by Marcia Lee Falk. Used by permission of the translator.


Variations between poem text and song text:


Line 1 - repetitions of "O for your kiss"

Line 3 - repetition of "your scent and sweet name"

Line 7 - whole and partial repetitions of entire line

Line 8 - repetitions of "they love you"

Key signature(s): 

Song Range: 

Meters Used:  $\frac{3}{2}$  |  $\frac{4}{4}$

Tempo: Vivace e leggiero (quarter note = 120)

Approximate Song Duration: 1:30

**2. He brings me to the winehall**

Text by translator Marcia Falk (b. 1946)

Poem Title: 8. He brings me to the winehall<sup>51</sup>

1 He brings me to the winehall,

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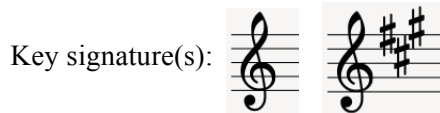
<sup>51</sup> Marcia Falk, "He brings me to the winehall," in *The Song of Songs: A New Translation and Interpretation* (San Francisco: HarperCollins Publishers, 1990), 8.

- 2        Gazing at me with love.
- 3        Feed me raisincakes and quinces!
- 4        For I am sick with love.
- 5        O for his arms around me,
- 6        Beneath me and above!
- 7        O women of the city,
- 8        Swear by the wild field doe
- 9        Not to wake or rouse us
- 10       Till we fulfill our love.

From *The Song of Songs: Love Lyrics from the Bible*, trans. Marcia Falk (Brandeis University Press, 2004), copyright (c) 1973, 1977, 1982, 1990, 1993, 2004 by Marcia Lee Falk. Used by permission of the translator.

Variations between poem text and song text:

Line 3 - repetition of "feed me"



Meters Used:  $\frac{3}{2}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{8}$

Tempo: Sensuously (quarter note = 52)

Approximate Song Duration: 2:05

### **3. Turning to him, who meets me with desire...**

Text by translator Marcia Falk (b. 1946)

Poem Title: 24. Turning to him, who meets me with desire--<sup>52</sup>

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<sup>52</sup> Marcia Falk, "Turning to him, who meets me with desire," in *The Song of Songs: A New Translation and Interpretation* (San Francisco: HarperCollins Publishers, 1990), 24.

- 1 Turning to him, who meets me with desire--
- 2 Come, love, let us go out to the open fields
- 3 And spend our night lying where the henna blooms,
- 4 Rising early to leave for the near vineyards
- 5 Where the vines flower, opening tender buds,
- 6 And the pomegranate boughs unfold their blossoms.
- 7 There among blossom and vine I will give you my love,
- 8 Musk of the violet mandrakes spilled upon us . . .
- 9 And returning, finding our doorways piled with fruits,
- 10 The best of the new-picked and the long-stored,
- 11 My love, I will give you all I have saved for you.

From *The Song of Songs: Love Lyrics from the Bible*, trans. Marcia Falk (Brandeis University Press, 2004), copyright (c) 1973, 1977, 1982, 1990, 1993, 2004 by Marcia Lee Falk. Used by permission of the translator.


Variations between poem text and song text:

Line 1 - not included in song except as title

Line 3 - repetitions of "lying where the henna blooms"

Line 5 - song has "flow'r" and "op'ning" instead of "flower" and "opening"

Line 7 - whole and partial repetitions of entire line

Key signature(s): 

Song Range: 

Meters Used:  $\frac{2}{2}$  |  $\frac{3}{2}$  |  $\frac{5}{2}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{5}{4}$  |  $\frac{6}{4}$

Tempo: Molto espressivo (half note = 50)

Approximate Song Duration: 3:45

#### 4. Come Away

Text by translator Marcia Falk (b. 1946)

Poem Title: 9. The sound of my lover<sup>53</sup>

1       The sound of my lover  
2       coming from the hills  
3       quickly, like a deer  
4       upon the mountains  
  
5       Now at my windows,  
6       walking by the walls,  
7       here at the lattices,  
8       he calls--  
  
9       *Come with me,*  
10      *my love,*  
11      *come away*  
  
12      *For the long wet months are past,*  
13      *the rains have fed the earth*  
14      *and left it bright with blossoms*  
  
15      *Birds wing in the low sky,*  
16      *dove and songbird singing*  
17      *in the open air above*  
  
18      *Earth nourishing tree and vine,*  
19      *green fig and tender grape,*  
20      *green and tender fragrance*  
  
21      *Come with me,*  
22      *my love,*  
23      *come away*

From *The Song of Songs: Love Lyrics from the Bible*, trans. Marcia Falk (Brandeis University Press, 2004), copyright (c) 1973, 1977, 1982, 1990, 1993, 2004 by Marcia Lee Falk. Used by permission of the translator.

Variations between poem text and song text:

Line 9-11 - whole and partial repetitions of these lines

Line 14 - repetition of "bright with blossoms"

Line 19 - repetition of line

Line 21-23 - whole and partial repetitions of these lines

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<sup>53</sup> Marcia Falk, "The sound of my lover," in *The Song of Songs: A New Translation and Interpretation* (San Francisco: HarperCollins Publishers, 1990), 9.





Meters Used:  $\frac{2}{2}$  |  $\frac{3}{2}$

Tempo: Brightly (half note = 69)

Approximate Song Duration: 3:00

In this poem, the female voice is shown in regular font, and the male voice is in italics.

\* \* \* \* \*

### ***From the Song of Songs, part two*<sup>54</sup>**

on the translation by Marcia Falk

for mezzo-soprano & piano

1. *Until the king returns*
2. *In sandy earth*
3. *I sleep, but my heart stirs*
4. *Stamp me in your heart*

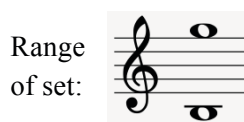
Commission: none noted on music

For: "Turning to him, who meets me with desire...", Randy Smith, Director, Victoria Fringe Theatre Festival 1992

Dedication: in loving memory of Charlie Swigart, "man of pleasure, friend and lover"

Composed: 1992

Publisher: C Swigart Music



General Tessitura:



<sup>54</sup> Mark Carlson, *From the Song of Songs, Part II* (Los Angeles: C Swigart Music, 1992).

Vocal Difficulty:                      difficult  
Piano Difficulty:                      difficult  
Approximate Duration for Set: 11:00

This set of songs was premiered at the 1992 Victoria Fringe Theatre Festival in Canada. They were performed along with the four songs from the first *From the Song of Songs* cycle in a minimally staged production entitled "Turning to him, who meets me with desire..." and identified as a "new chamber opera." Mezzo-soprano Maureen Branch was accompanied by Robert Holliston on the piano. The production was directed by Randy Smith and included a dancer (Treena Stubel) and a "gardener" (Michael Hoppe) who apparently built a brick wall during the performance.

Carlson received a phone call out of the blue from Randy Smith, co-founder of the Victoria Fringe Theatre Festival. Smith had come across Marcia Falk's translation of the Song of Songs and wanted to program a musical setting of her text at the upcoming festival. He contacted Marcia Falk and when he asked for suggestions for a composer, she gave him Carlson's name. On her recommendation, Smith reached out to Carlson, who mailed him a recording of soprano Kari Windingstadt and pianist Antoinette Perry performing *From the Song of Songs*. Randy Smith decided to program the songs, but also picked four more poems from Falk's translation for Carlson to set. Though *From the Song of Songs* was written for soprano, Randy Smith planned to have mezzo-soprano Maureen Branch perform those songs as well as the new set of four songs. Though Carlson was unfamiliar with Branch's voice, he set these four songs specifically for mezzo-soprano since she'd be performing them.<sup>55</sup>

In a review of the Fringe Festival performance that appeared in the *Times-Colonist*, Adrian Chamberlain panned the interpretive dance and brick-laying staging, but said of the

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<sup>55</sup> Mark Carlson, interview by author, Los Angeles, January 11, 2018.

music: "The soundtrack is beautiful. Carlson's piano score is delicate and poignant – full of shimmering arpeggios. Very accessible."<sup>56</sup>

**1. Until the king returns**

Text by translator Marcia Falk (b. 1946)

Poem Title: 5. Until the king returns<sup>57</sup>

- 1        Until the king returns
- 2        I lie in fragrance,
- 3        Sweet anticipation
- 4        Of his entrance.
  
- 5        Between my breasts he'll lie--
- 6        Sachet of spices,
- 7        Spray of blossoms plucked.
- 8        From the oasis.

From *The Song of Songs: Love Lyrics from the Bible*, trans. Marcia Falk (Brandeis University Press, 2004), copyright (c) 1973, 1977, 1982, 1990, 1993, 2004 by Marcia Lee Falk. Used by permission of the translator.

Variations between poem text and song text:

None.

Key Signature(s):



Song Range:



Meters Used:  $\frac{2}{4}$  |  $\frac{3}{4}$

Tempo: Leggiero (quarter note = 69)

Approximate Song Duration: 1:10

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<sup>56</sup> Adrian Chamberlain, "Fringe foursome range in quality from don't miss to darned awful," *Times-Colonist*, September 27, 1992, Victoria, British Columbia edition.

<sup>57</sup> Marcia Falk, "Until the king returns," in *The Song of Songs: A New Translation and Interpretation* (San Francisco: HarperCollins Publishers, 1990), 5.

## **2. In sandy earth**

Text by translator Marcia Falk (b. 1946)

Poem Title: 7. In sandy earth or deep<sup>58</sup>

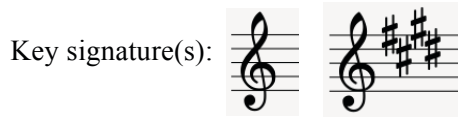
- 1 In sandy earth or deep
- 2 In valley soil
- 3 I grow, a wildflower thriving
- 4 On your love.
  
- 5 *Narcissus in the brambles,*
- 6 *Brightest flower--*
- 7 *I choose you from all others*
- 8 *For my love.*
  
- 9 Sweet fruit tree growing wild
- 10 Within the thickets--
- 11 I blossom in your shade
- 12 And taste your love.

From *The Song of Songs: Love Lyrics from the Bible*, trans. Marcia Falk (Brandeis University Press, 2004), copyright (c) 1973, 1977, 1982, 1990, 1993, 2004 by Marcia Lee Falk. Used by permission of the translator.

Variations between poem text and song text:

Line 3 - song has "wildflow'r" instead of "wildflower"

Line 6 - song has "flow'r" instead of "flower"



Meters Used:  $\frac{3}{2}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$

Tempo: Languorously (quarter note = 52)

Approximate Song Duration: 1:50

---

<sup>58</sup> Marcia Falk, "In sandy earth or deep," in *The Song of Songs: A New Translation and Interpretation* (San Francisco: HarperCollins Publishers, 1990), 7.

In this poem, the female voice is shown in regular font, and the male voice is in italics.

**3. I sleep, but my heart stirs**

Text by translator Marcia Falk (b. 1946)

Poem Title: 19. I sleep, but my heart stirs<sup>59</sup>

1	I sleep, but my heart stirs,
2	restless,
3	and dreams . . .
4	My lover's voice here, at the door--
5	<i>Open, my love, my sister,</i>
6	<i>my dove, my perfect one,</i>
7	<i>for my hair is soaked with the night.</i>
8	Should I get up, get dressed,
9	and dirty my feet?
10	My love thrusts his hand at the latch
11	and my heart leaps for him!
12	I rise to open for my love,
13	my hands dripping perfume on the lock--
14	I open,
15	but he has gone.
16	I run out after him, calling,
17	but he is gone.
18	The men who roam the streets,
19	guarding the walls,
20	beat me and tear away my robe.
21	O women of the city,
22	Swear to me!
23	If you find my lover
24	You will say
25	That I am sick with love.

---

<sup>59</sup> Marcia Falk, "I sleep, but my heart stirs," in *The Song of Songs: A New Translation and Interpretation* (San Francisco: HarperCollins Publishers, 1990), 19.

**26       Who is your love**  
**27       And why do you bind us by oath?**

28       My love is radiant  
29       As gold or crimson,  
30       Hair in waves of black  
31       Like wings of ravens.

32       Eyes like doves, afloat  
33       Upon the water,  
34       Bathed in milk, at rest  
35       On brimming pools.

36       Cheeks like beds of spices,  
37       Banks of flowers,  
38       Lips like lilies, sweet  
39       And wet with dew.

40       Studded with jewels, his arms  
41       Are round and golden,  
42       His belly smooth as ivory,  
43       Bright with gems.

44       Set in gold, his legs,  
45       Two marble columns--  
46       He stands as proud as cedars  
47       In the mountains.

48       Man of pleasure--sweet  
49       To taste his love!  
50       Friend and lover chosen  
51       For my love.

**52       Beautiful woman,**  
**53       Where has your lover gone to?**  
**54       Where has he gone?**  
**55       We'll help you look for him.**

56       My love has gone to walk  
57       Within his garden--  
58       To feed his sheep and there  
59       To gather flowers.

60 I turn to meet my love,  
 61 He'll turn to me,  
 62 Who leads his flock to feed  
 63 Among the flowers.

From *The Song of Songs: Love Lyrics from the Bible*, trans. Marcia Falk (Brandeis University Press, 2004), copyright (c) 1973, 1977, 1982, 1990, 1993, 2004 by Marcia Lee Falk. Used by permission of the translator.

Variations between poem text and song text:

Line 16 - repetition of "calling"  
 Line 37 - song has "flow'rs" instead of "flowers"  
 Line 42 - song has "iv'ry" instead of "ivory"  
 Line 53 - typo on "your" (song has "you")  
 Line 57 - song has "gardens" instead of "garden"

Key signature(s): 

Song Range: 

Meters Used:  $\frac{2}{2}$  |  $\frac{3}{2}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$  |  $\frac{9}{8}$  |  $\frac{12}{8}$

Tempo: Dreamily (quarter note = 54)

Approximate Song Duration: 6:25

The dedication of this song cycle is in loving memory of Charlie Swigart, "man of pleasure, friend and lover" which is a reference to lines 48 and 50 of the text used in this song. Three voices are heard in this poem: the female voice is shown in regular font, the male voice in *italics*, and **bold** indicates an unidentifiable voice or a group of voices.

***4. Stamp me in your heart***

Text by translator Marcia Falk (b. 1946)

Poem Title: 28. Stamp me in your heart<sup>60</sup>

1 Stamp me in your heart,  
2 Upon your limbs,  
3 Sear my emblem deep  
4 Into your skin.  
  
5 For love is strong as death,  
6 Harsh as the grave.  
7 Its tongues are flames, a fierce  
8 And holy blaze.  
  
9 Endless seas and floods,  
10 Torrents and rivers  
11 Never put out love's  
12 Infinite fires.  
  
13 Those who think that wealth  
14 Can buy them love  
15 Only play the fool  
16 And meet with scorn.

From *The Song of Songs: Love Lyrics from the Bible*, trans. Marcia Falk (Brandeis University Press, 2004), copyright (c) 1973, 1977, 1982, 1990, 1993, 2004 by Marcia Lee Falk. Used by permission of the translator.

Variations between poem text and song text:

None.

Key signature(s):



Song Range:



Meters Used:  $\frac{2}{4}$  |  $\frac{3}{4}$

Tempo: Con brio (quarter note = 80)

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<sup>60</sup> Marcia Falk, "Stamp me in your heart," in *The Song of Songs: A New Translation and Interpretation* (San Francisco: HarperCollins Publishers, 1990), 28.



Approximate Song Duration: 1:30

\* \* \* \* \*

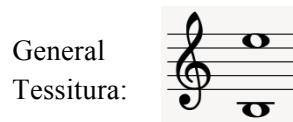
### ***I am in Need of Music*<sup>61</sup>**

Two songs on Poems by Alfred, Lord Tennyson and Elizabeth Bishop  
for mezzo-soprano, tenor saxophone, viola, cello & piano

1. There is Sweet Music Here
2. I am in Need of Music

Commission: none noted on music  
For: Juliana Gondek  
Dedication: for Juliana Gondek  
Composed: 2005  
Publisher: C Swigart Music

Other Arrangements: Arrangement for voice & piano also available from C Swigart Music



Vocal Difficulty: difficult  
Piano Difficulty: difficult (P/V)  
Approximate Duration for Set: 7:45

This song set was premiered on a UCLA Faculty Recital on May 12, 2005, by Juliana Gondek - mezzo-soprano, Douglas Masek - tenor saxophone, Paul Coletti - viola, Christopher Ahn - cello, and Brad Ellis - piano. All the pieces on the recital were in some way related to UCLA, so Juliana Gondek asked Mark Carlson if he would write something for the recital that utilized the instruments that were being used in the other pieces. Carlson chose the two poems about the lure of music.<sup>62</sup>

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<sup>61</sup> Mark Carlson, *I am in need of music* (Los Angeles: C Swigart Music, 2005).

<sup>62</sup> Mark Carlson, interview by author, Los Angeles, January 11, 2018.

Carlson later wrote an arrangement for voice and piano at the request of collaborative pianist Victoria Kirsch who wanted to program the second song on a SongFest concert she was curating that featured the poetry of Elizabeth Bishop and Dana Gioia.<sup>63</sup> The arrangement of this song was premiered at a SongFest recital on June 12, 2014 by soprano Lizabeth Malanga and Victoria Kirsch on piano.<sup>64</sup>

### **1. There is Sweet Music Here**

Text by Alfred, Lord Tennyson (1809-1892)

Poem Title: The Lotos-eaters, Choric Song: I<sup>65</sup>

- 1      There is sweet music here that softer falls
- 2      Than petals from blown roses on the grass,
- 3      Or night-dews on still waters between walls
- 4      Of shadowy granite, in a gleaming pass;
- 5      Music that gentlier on the spirit lies,
- 6      Than tir'd eyelids upon tir'd eyes;
- 7      Music that brings sweet sleep down from the blissful skies.
- 8      Here are cool mosses deep,
- 9      And thro' the moss the ivies creep,
- 10     And in the stream the long-leaved flowers weep,
- 11     And from the craggy ledge the poppy hangs in sleep.


Variations between poem text and song text:

Line 1 - repetition of "that softer falls"

Line 6 - song has "tired" instead of "tir'd", but set as one syllable

Line 7 - repetition of "music that brings sweet sleep"

Line 9 - song has "through" instead of "thro'"

Key signature(s): 

Song Range: 

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<sup>63</sup> Mark Carlson, phone interview by author, February 25, 2018.

<sup>64</sup> Mark Carlson, interview by author, Los Angeles, January 26, 2018.

<sup>65</sup> Lord Alfred Tennyson, "The Lotos-eaters: Choric Song: I," Poetry Foundation, accessed January 11, 2018, <https://www.poetryfoundation.org/poems/45364/the-lotos-eaters>.

Meters Used:  $\frac{3}{2}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$  |  $\frac{3}{8} + \frac{3}{4}$

Tempo: Slowly (quarter note = 54)

Approximate Song Duration: 3:20

## **2. I am in Need of Music**

Text by Elizabeth Bishop (1911-1979)


Poem Title: Sonnet<sup>66</sup>


*Unable to secure permission to include the complete text of this poem.*

1 I am in need of music that would flow  
 2-12 .....  
 13 And floats forever in a moon-green pool,  
 14 Held in the arms of rhythm and of sleep.

Variations between poem text and song text:

Line 13 - repetition of "and floats forever"

Key signature(s): 

Song Range: 

Meters Used:  $\frac{3}{2}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$

Tempo: Andante (quarter note = 63)

Approximate Song Duration: 4:20

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<sup>66</sup> Elizabeth Bishop, "Sonnet," in *The Complete Poems: 1927-1979* (New York: Farrar Straus Giroux, 1983), 214.

## ***Night Will Blossom***<sup>67</sup>

Six Songs About Growing Older

for medium-low voice, flute, and piano

1. Halcyon Days
2. Let Evening Come
3. The First of Autumn
4. On Growing Old
5. To Waken an Old Lady
6. [title unknown]

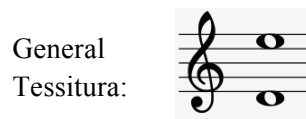
Commission: Commissioned by Dorothy Carlson for Gordon Carlson on the occasion of his 70th Birthday

For: none noted on music

Dedication: none noted on music

Composed: 1994

Publisher: C Swigart Music



Vocal Difficulty: difficult

Piano Difficulty: difficult

Approximate Duration for Set: 18:45

This song cycle was premiered on December 18, 1994, at a private gathering in Seattle for the 70th birthday of Carlson's Uncle Gordon. It was performed by baritone Brian Leerhuber, pianist Bruce Olstad, and Mark Carlson on flute. The name of the song cycle comes from the last line of the fourth song.

The song was written specifically for the voice of Brian Leerhuber, who was an undergraduate at UCLA at the time. Carlson wrote a flute part simply because he wanted to be a part of the performance. The poetry was chosen around the theme of getting old. Carlson's Aunt Dorothy who commissioned the work, approved the topic, but advised Carlson not to write

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<sup>67</sup> Mark Carlson, *Night Will Blossom: Six Songs About Growing Older* (Los Angeles: C Swigart Music, 1994).

anything too depressing since his Uncle wasn't very happy about turning 70.<sup>68</sup> Bruce Olstad's description of premiering this cycle appears on page 29.

With Carlson's permission, the cycle has been performed transposed up for soprano voice, but it isn't ideal as it causes the flute part to go out of range.<sup>69</sup>

### **1. Halcyon Days**

Text by Walt Whitman (1819-1892)


Poem Title: Halcyon Days (from "Sands at Seventy (First Annex)" in *Leaves of Grass*)<sup>70</sup>

1 Not from successful love alone,  
2 Nor wealth, nor honor'd middle age, nor victories of politics or  
3 war;  
4 But as life wanes, and all the turbulent passions calm,  
5 As gorgeous, vapory, silent hues cover the evening sky,  
6 As softness, fulness, rest, suffuse the frame, like fresher, balmier  
7 air,  
8 As the days take on a mellower light, and the apple at last hangs  
9 really finish'd and indolent-ripe on the tree,  
10 Then for the teeming quietest, happiest days of all!  
11 The brooding and blissful halcyon days!

Variations between poem text and song text:

Line 6 - some poetry editions have "freshier" instead of "fresher"<sup>71</sup>

Line 9 - song has "ready" instead of "finish'd"

Key signature(s): 

Song Range: 

Meters Used:  $\frac{3}{2}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$  |  $\frac{6}{4}$  |  $\frac{5}{8}$  |  $\frac{7}{8}$

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<sup>68</sup> Mark Carlson, interview by author, Los Angeles, January 11, 2018.

<sup>69</sup> Mark Carlson, interview by author, Los Angeles, October 17, 2017.

<sup>70</sup> Walt Whitman, "Halcyon Days," in *The Complete Writings of Walt Whitman*, edited by Richard Maurice Bucke, Thomas B. Harned and Horace L. Traubel (New York: G. P. Putnam's Sons / The Knickerbocker Press, 1902), 298.

<sup>71</sup> Walt Whitman, "Halcyon Days," Whitman Archive, accessed January 11, 2018, <http://whitmanarchive.org/published/LG/1891/poems/324>.

Tempo: Slowly (quarter note = 56)

Approximate Song Duration: 2:50

## **2. Let Evening Come**

Text by Jane Kenyon (1947-1995)

Poem Title: Let Evening Come (from *Let Evening Come*, 1990)<sup>72</sup>

- 1      Let the light of late afternoon
- 2      shine through chinks in the barn, moving
- 3      up the bales as the sun moves down.
  
- 4      Let the cricket take up chafing
- 5      as a woman takes up her needles
- 6      and her yarn. Let evening come.
  
- 7      Let dew collect on the hoe abandoned
- 8      in long grass. Let the stars appear
- 9      and the moon disclose her silver horn.
  
- 10     Let the fox go back to its sandy den.
- 11     Let the wind die down. Let the shed
- 12     go black inside. Let evening come.
  
- 13     To the bottle in the ditch, to the scoop
- 14     in the oats, to air in the lung
- 15     let evening come.
  
- 16     Let it come, as it will, and don't
- 17     be afraid. God does not leave us
- 18     comfortless, so let evening come.

Jane Kenyon, "Let Evening Come" from *Collected Poems*. Copyright 2005 by The Estate of Jane Kenyon. Reprinted with the permission of The Permissions Company, Inc., on behalf of Graywolf Press, Minneapolis, Minnesota, [www.graywolfpress.org](http://www.graywolfpress.org).

### Variations between poem text and song text:

Line 7 - song adds "the" after the first word: "let the dew"

Line 18 - repetitions of "let evening come"

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<sup>72</sup> Jane Kenyon, "Let Evening Come," in *Collected Poems* (Minneapolis, MN: Graywolf Press, 2005), 213.

Key signature(s):



Song Range:



Meters Used:  $\frac{3}{2}$  |  $\frac{4}{4}$

Tempo: Allegretto (quarter note = 120)

Approximate Song Duration: 3:20

### **3. The First of Autumn**

Original text by Meng Hao-jan (689-740), translation by Paul Kroll (b. 1948)

Poem Title: The First of Autumn<sup>73</sup>

- 1 Unnoticed the first of autumn as nights grow longer,
- 2 A pure breeze wafts and drifts, redoubling the chill of loneliness.
- 3 The blazing flame of summer wanes; the thatched studio is still:
- 4 Beneath the steps, clustered sedge keeps the glitter of dew.

Used by permission of Paul W. Kroll.

Variations between poem text and song text:

None.

Key signature(s):



Song Range:



Meters Used:  $\frac{3}{2}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{3}{8}$  |  $\frac{5}{16}$

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<sup>73</sup> Paul Kroll, translation of Meng Hao-jan's "The First of Autumn," in *Sunflower Splendor: Three Thousand Years of Chinese Poetry*, edited by Wu-chi Liu and Irving Yucheng Lo (Garden City, NY: Anchor Books, 1975), 93.

Tempo: Adagio (quarter note = 56)

Approximate Song Duration: 2:20

Translator Paul W. Kroll has published extensively on the topic of Chinese Literature, including a biography of the poet Meng Hao-jan.<sup>74</sup> According to Kroll, "Meng Hao-jan is the poet's name in the older Romanization system that was common forty years ago; in the new system that is normally used today it reads "Meng Haoran."" There exist at least two different translations of this poem by Kroll. When approached for permission to include his translation in this document, Kroll mentioned that he actually prefers the translation from his article "The Quatrains of Meng Hao-jan"<sup>75</sup> to the version that Carlson set to music.<sup>76</sup>

#### **4. On Growing Old**

Text by John Masefield (1878-1967)

Poem Title: On Growing Old<sup>77</sup>

- 1 Be with me, Beauty, for the fire is dying;
- 2 My dog and I are old, too old for roving.
- 3 Man, whose young passion sets the spindrift flying,
- 4 Is soon too lame to march, too cold for loving.
- 5 I take the book and gather to the fire,
- 6 Turning old yellow leaves; minute by minute
- 7 The clock ticks to my heart. A withered wire,
- 8 Moves a thin ghost of music in the spinet.
- 9 I cannot sail your seas, I cannot wander
- 10 Your cornland, nor your hill-land, nor your valleys
- 11 Ever again, nor share the battle yonder
- 12 Where the young knight the broken squadron rallies.
- 13 Only stay quiet while my mind remembers
- 14 The beauty of fire from the beauty of embers.

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<sup>74</sup> Paul W. Kroll, *Meng Hao-jan* (Boston: Twayne Publishers, 1981).

<sup>75</sup> Paul W. Kroll, "The Quatrains of Meng Hao-jan," *Monumenta Serica*, Vol. 31 (1974-1975): 368, accessed January 21, 2018, <http://www.jstor.org/stable/40726176>.

<sup>76</sup> Paul W. Kroll, e-mail messages to author, January 20 and 21, 2018.

<sup>77</sup> John Masefield, "On Growing Old" in *Enslaved and other poems* (London: William Heinemann, 1920; Internet Archive Digitization, 2008), 123-124, accessed February 25, 2018, <https://archive.org/details/enslavedotherpoe00masefield>.



15 Beauty, have pity! for the strong have power,  
 16 The rich their wealth, the beautiful their grace,  
 17 Summer of man its sunlight and its flower,  
 18 Spring-time of man all April in a face.  
 19 Only, as in the jostling in the Strand,  
 20 Where the mob thrust or loiters or is loud,  
 21 The beggar with the saucer in his hand  
 22 Asks only a penny from the passing crowd,  
 23 So, from this glittering world with all its fashion,  
 24 Its fire, and play of men, its stir, its march,  
 25 Let me have wisdom, Beauty, wisdom and passion,  
 26 Bread to the soul, rain where the summers parch.  
 27 Give me but these, and, though the darkness close  
 28 Even the night will blossom as the rose.

Variations between poem text and song text:

Line 4 - song has "soon is" instead of "is soon"

Line 20 - song has "thrusts" instead of "thrust" (see below)

Line 23 - song has "glitt'ring" instead of "glittering"


Several words in the poem appear differently in various other poetic sources that were consulted.<sup>78</sup> Excepting differences in punctuation, discrepancies are noted here.


Line 8 - some have "thiun" instead of "thin"

Line 11 - some have "nore" instead of "nor"

Line 20 - some have "thrusts" instead of "thrust"

Line 26 - some have "when" instead of "where"

Key signature(s): 

Song Range: 

Meters Used:  $\frac{3}{2}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$  |  $\frac{3}{8}$  |  $\frac{5}{8}$

Tempo: none noted on some editions; others show Adagio (quarter note =56)

Approximate Song Duration: 6:20

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<sup>78</sup> John Masfield, "On Growing Old," Poetry Cat, accessed January 11, 2018, <http://www.poetrycat.com/john-masfield/on-growing-old>.

The summer before Carlson wrote these songs, he visited his friend Tom Singer in New York. Singer, who was not classically trained but had a beautiful baritone voice, was suffering from AIDS at the time. During the visit they had dinner at a friend's house and someone asked Tom to sing. Tom didn't have the energy to stand up or even sit up, but he sang a cowboy song while lying down. In that moment Carlson decided he wanted to write something for baritone voice all by itself. So Tom Singer, who passed away a few years after that visit, inspired the opening of this song.

Carlson anticipated that the baritone performing this piece would probably drift off pitch while singing the opening which is fairly chromatic, so he arranged the piano to come in with a distractingly chromatic chord and then the flute starts to play the very same notes that the baritone comes back in on.<sup>79</sup>

### **5. To Waken an Old Lady**

Text by William Carlos Williams (1883-1963)

Poem Title: To Waken an Old Lady<sup>80</sup>

1	Old age is
2	a flight of small
3	cheeping birds
4	skimming
5	bare trees above a snow glaze.
6	Gaining and failing
7	they are buffeted
8	by a dark wind--
9	But what?
10	On harsh weedstalks
11	the flock has rested,
12	the snow
13	is covered with broken
14	seedhusks
15	and the wind tempered
16	by a shrill

---

<sup>79</sup> Mark Carlson, interview by author, Los Angeles, January 11, 2018.


<sup>80</sup> William Carlos Williams, "To Waken an Old Lady," Poet's Corner, accessed January 11, 2018, <http://www.theotherpages.org/poems/william1.html>.


17 piping of plenty.

Variations between poem text and song text:

Line 13 - song has "by" instead of "with"

Line 16-17 - repetition of "by a shrill piping of plenty"

Key signature(s): 

Song Range: 

Meters Used:  $\frac{3}{2}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$  |  $\frac{6}{4}$  |  $\frac{8}{4}$  |  $\frac{6}{8}$  |  $\frac{7}{8}$  |  $\frac{5+4}{8}$

Tempo: Allegro (quarter note = 132)


Approximate Song Duration: 1:50

#### **6. [title unknown]**

Text by Gary Bachlund (b. 1947)

Poem Title: [unknown]

[Text not currently available]

Key Signature(s): 

Song Range: 

Meters Used:  $\frac{3}{2}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$

Tempo: Allegro (quarter note = 120)

Approximate Song Duration: 2:00

This song was originally written for a poem still under copyright. Carlson was unable to obtain permission to use the text of that poem, so he has been collaborating with composer-poet-singer Gary Bachlund to create new text that will fit into the existing composition. A final version is not currently available.<sup>81</sup>

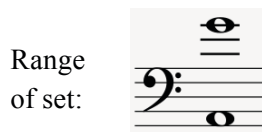
\* \* \* \* \*

### ***Patchen Songs***<sup>82</sup>

a cycle on poems by Kenneth Patchen  
for baritone & piano

- I. O when I take my love out walking
- II. Do me that love
- III. It is the hour
- IV. This summer earth
- V. When breathless queens
- VI. O sleeping lay the maiden snow
- VII. As beautiful as...
- VIII. The snow is deep on the ground

Commission: Commissioned by Gordon & Dorothy Carlson in Celebration of the American Bicentennial  
For: Milton Friesen  
Dedication: for Milton Friesen  
Composed: 1976 (some editions note the dates Aug. 1975 - March 25, 1976 on the last page)  
Publisher: C Swigart Music



General  
Tessitura:



NOTE: vocal line appears in bass clef

Vocal Difficulty: difficult  
Piano Difficulty: difficult  
Approximate Duration for Set: 18:15

<sup>81</sup> Mark Carlson, interview by author, Los Angeles, January 11, 2018.

<sup>82</sup> Mark Carlson, *Patchen Songs* (Los Angeles: C Swigart Music, 1976).

## DISCOGRAPHY:

Artist: David Rohrbaugh - baritone, David Montgomery - piano  
Album: Alden Ashforth: *Aspects of Love* / Mark Carlson: *Patchen Songs*<sup>83</sup>  
Recording: Orion Master Recordings, 1979, LP, Item: ORS 78335 (now Naxos LAN0483)

The first song cycle that Carlson ever wrote, *Patchen Songs*, was premiered on a UCLA Student Composers recital on May 22, 1976, in Schoenberg Hall as part of UCLA's Bicentennial - Contemporary Music Festival. Baritone Milton Friesen was accompanied on piano by UCLA faculty composer Paul Reale. Reale insisted that they perform the entire set even though Elaine Barkin, who was curating the concert, wanted only a few songs performed.<sup>84</sup> The program notes about the cycle were minimal: "Chosen from several different collections, the poems describe the entry into the bleakness of Winter and an eventual reconciliation in which, instead, Winter becomes peaceful and beautiful."<sup>85</sup>

Knowing he was a starving student, Mark Carlson's aunt and uncle commissioned him to write a piece to commemorate the bicentennial in 1976. One of Carlson's composition professors, Alden Ashforth, who Carlson affectionately refers to as a "poetry fanatic," introduced him to the poetry of Kenneth Patchen. The texts of these songs were drawn from Ashforth's personal collection of original editions of Patchen's poetry.

Years later, in 2009, Ian Krouse programmed the song cycle on a UCLA Faculty Composers concert of compositions from the '70's. Carlson was compiling the poem texts to appear in the recital program and was appalled to discover that the poetry he had set differed extensively from what he found in *The Collected Poems of Kenneth Patchen*.<sup>86</sup> Carlson takes great care to set poetic texts correctly, so he couldn't imagine that he would have distorted the

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<sup>83</sup> Mark Carlson, *Patchen Songs*, performed by David Rohrbaugh and David Montgomery, on *Aspects of Love* (Malibu, CA: Orion Master Recordings, 1979), LP.

<sup>84</sup> Mark Carlson, interview by author, Los Angeles, January 11, 2018.

<sup>85</sup> UCLA Student Composers Concert Program, Schoenberg Hall, UCLA, Los Angeles, May 22, 1976.

<sup>86</sup> Kenneth Patchen, *The Collected Poems of Kenneth Patchen* (New York: New Directions Books, 1967).

poetry to such an extreme. Alden Ashforth explained that when Kenneth Patchen received the contract to assemble his collected works, he decided to revise much of his poetry. In Carlson's opinion, the revisions were a mistake and showed Patchen's increased cynicism. The poetic texts are presented below as they appear in the *Collected Poems* and other later editions, with notes about differences from the text as it appears in the songs. The text used in the sixth song differs so greatly that it could almost be a different poem, and is presented side by side.

Carlson wrote the last song first and the first song last - completing the cycle over the course of almost a year. This set is very important to Carlson as he considers it his initiation into becoming a song composer. At the time Carlson didn't know how hard it is for singers do certain things, and says he was completely spoiled by Milton Friesen because the songs were vocally difficult, but Friesen performed them with exceptional lyricism and artistry. Carlson's still amazed that he was able to write something so beautiful despite knowing hardly anything about song literature: "a few years later I looked at those songs and I thought, 'how could I do this?' They're like mature works - from a 23 year old who didn't know what he was doing!"<sup>87</sup>

This set will eventually be available from Subito Music Corporation.

### **I. O when I take my love out walking**

Text by Kenneth Patchen (1911-1972)

Poem Title: "O When I Take My Love Out Walking" (from *Red Wine & Yellow Hair*, 1949)<sup>88</sup>

- |   |   |
|---|---|
| 1 | O when I take my love out walking                 |
| 2 | In the soft frosted stillness of this summer moon |
| 3 | Then are the mysteries all around us              |
| 4 | what can I say!                                   |
| 5 | <i>the ever-known, the ever-new</i>               |
| 6 | like her they seem                                |
| 7 | lully, lullay                                     |
| 8 | only this little moment is real                   |

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<sup>87</sup> Mark Carlson, interview by author, Los Angeles, October 17, 2017.

<sup>88</sup> Kenneth Patchen, "O When I Take My Love Out Walking," in *Red Wine & Yellow Hair* (New York: New Directions, 1949), 37.

9        Here at the edge of the world  
 10                and the throne. The rest's a lie  
 11                which shadows scheme.

12        Now gentle flowers are awash on the sleeping hill  
 13        And as I bend to kiss her opened lips  
 14        then do the wonders and the sparklings seem  
 15        A shabby tinsel show for my dear queen.

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Variations between poem text and song text:

Line 3 - song has "myst'ries" instead of "mysteries"


Line 7 - song has "lulay" instead of "lullay"


Line 8 - song omits "little"

Line 9 and part of Line 10 - not included in song ("Here at the edge of the world and the throne")

Line 11 - song has "rest is" instead of "rest's"

Line 12 - song has "flow'rs" instead of "flowers"

Key Signature(s): 

Song Range: 

Meters Used:  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$  |  $\frac{2}{8}$  |  $\frac{3}{8}$  |  $\frac{6}{8}$

Tempo: (dotted quarter note = 40)

Approximate Song Duration: 2:20

**II. Do me that love**

Text by Kenneth Patchen (1911-1972)

Poem Title: "Do Me That Love" (From *Red Wine & Yellow Hair*, 1949)<sup>89</sup>

1        Do me that love  
 2        As a tree, tree

---

<sup>89</sup> Kenneth Patchen, "Do Me That Love," in *Red Wine & Yellow Hair* (New York: New Directions, 1949), 61.

3      Where birds and wind  
 4      Sing though they know  
 5      How real night is  
 6      And no one can  
 7      Go on for long  
 8      In any way  
 9      Do me that love

10     Do me that love  
 11     As the rain, rain  
 12     That has voices  
 13     In it, the greats'  
 14     And fools', poor dead  
 15     From old weathers---  
 16     Lives considered  
 17     And rejected  
 18     As ours will be.  
 19     The rain comes down  
 20     And flowers grow  
 21     On the graves of  
 22     Our enemies  
 23     Do me that love

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Variations between poem text and song text:


Line 14 - song has "the" instead of "and"

Line 18 - song omits "as"

Line 19 through Line 22 - not included in song

Line 23 - repetitions of entire line

Key Signature(s): 

Song Range: 

Meters Used:  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$

Tempo: (quarter note = 72)



Approximate Song Duration: 1:20

### **III. It is the hour**

Text by Kenneth Patchen (1911-1972)


Poem Title: It Is The Hour (From *There's Love All Day*)<sup>90</sup>


- 1 A sigh is little altered
- 2 Beside the slow oak;
- 3 As the rustling fingers
- 4 Of the sun
- 5 Stir through the silvery ash
- 6 That begins to collect on the forest floor.
- 7 It is the hour
- 8 When the day seems to die
- 9 In our arms;
- 10 And we have not done
- 11 Much that was beautiful.

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Variations between poem text and song text:

Line 8 - repetition of "seems to die"

Key Signature(s): 

Song Range: 

Meters Used:  $\frac{3}{2}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$

Tempo: (quarter note = 42)

Approximate Song Duration: 2:20

### **IV. This summer earth**

Text by Kenneth Patchen (1911-1972)

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<sup>90</sup> Kenneth Patchen, "It Is The Hour," in *There's Love All Day: Poems by California's Kenneth Patchen*, selected by Dee Danner Barwick (Kansas City, MI: Hallmark Editions, 1970), 17.

Poem Title: "This Summer Earth" (From *Red Wine & Yellow Hair*, 1949)<sup>91</sup>

1           This summer earth  
2       Lion's skin spread on the warm ground  
3       Beside the listening waters  
4       summer earth  
  
5       Wheels of the golden chariot turning  
6       Slowly over the breathing fields  
7           Driver, we are  
8           In sorrow here  
9       we are in sorrow here  
10       Winter is in our hearts  
  
11           Bird and leaf  
12       These listening fields and breathing waters  
13           Yes, and even  
14       Your chariot's golden wheels  
15       Are splashed with blood  
  
16           There is no summer here  
17       Why, even the tiny white blossoms  
18           Of the wild cherry tree  
19       Have been stained

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Variations between poem text and song text:

Line 3 - song has "list'ning" instead of "listening"

Line 5 - repetition of "turning"

Line 12 - song has "list'ning waters and breathing fields" instead of "listening fields and breathing waters"

Line 14 - typo on "chariot's golden" (song has "chariot's gold en")

Line 17 - song omits "tiny"

Line 18 - song omits "tree"

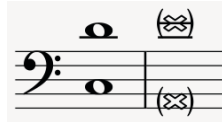
Key Signature(s):



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<sup>91</sup> Kenneth Patchen, "This Summer Earth," in *Red Wine & Yellow Hair* (New York: New Directions, 1949), 54.

Song Range:



Meters Used:  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$

Tempo: With great pain (quarter note = 50)

Approximate Song Duration: 2:25

### **V. When breathless queens**

Text by Kenneth Patchen (1911-1972)

Poem Title: Winter Poem (From *Pictures of Life and Death*, 1946)<sup>92</sup>

- 1 When breathless queens release their panthers
- 2 Of roses upon the whitening world
- 3 And like cold beautiful statues in a dream
- 4 Of a god, the new gardens are unsheathed
- 5 I think of the winter that is coming down
- 6 Over the lives of human beings now
- 7 And of what will happen to the things I love
- 8 When its grim and horrible lips fondle them
- 9 And I know that the gods do not dream
- 10 *The gods are intent on other things than us*

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#### Variations between poem text and song text:

Line 1 - song has "leopards" instead of "panthers"


Line 4 - song has "garden is" instead of "gardens are"

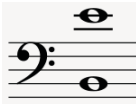
Line 5 - repetition of "the winter"

Line 9 and Line 10 - not included in the song

---

<sup>92</sup> Kenneth Patchen, "Winter Poem," in *The Collected Poems of Kenneth Patchen* (New York: New Directions Books, 1967), 339.

Key Signature(s): 

Song Range: 

Meters Used:  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$

Tempo: Hurried (quarter note = 72)

Approximate Song Duration: 1:25

## **VI. O sleeping lay the maiden snow**

Text by Kenneth Patchen (1911-1972)

Poem Title: "O Sleeping Falls the Maiden Snow" (From *Pictures of Life and Death*, 1946)<sup>93</sup>

### Poem Text:

O sleeping falls the maiden snow  
Upon the cold branches of the city  
And oh! my love is warm and safe in my arms

Nearer, nearer comes the hell-breath of these times  
God! what can I do to guard her then

O sleeping falls the maiden snow  
Upon the bitter place of our shelterlessness  
But oh! for this moment, she whom I love  
Lies safely in my arms

### Song Text:

O sleeping lay the maiden snow  
Upon the branches of the city  
And oh! my love was warm beside me\*

O nearer came the rush of dark wings  
Over the dreams of my people  
And oh my heart was full of their pain\*

O sleeping lay the maiden snow  
Upon the bitter roofs of the world  
But ah! my love was safe in my arms\*

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### Variations between poem text and song text:


So many variations exist between the poem text and the song text that they are presented side-by-side for comparison. According to Mark Carlson, the text as it appears in the song was taken from an early edition of the poetry that is currently unattainable - the poem was revised considerably by Kenneth Patchen for subsequent editions.

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<sup>93</sup> Kenneth Patchen, "O Sleeping Falls the Maiden Snow," in *Awash with Roses: The Collected Love Poems of Kenneth Patchen*, edited by Larry Smith and Laura Smith (Huron, OH: Bottom Dog Press, 1991), 115.

\*After each line with an asterisk, the line is repeated but without "my love" or "my heart." (For example: "And oh! my love was warm beside me. And oh! was warm beside me")

Key Signature(s): 

Song Range: 

Meters Used:  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{2}{8}$  |  $\frac{3}{8}$

Tempo: As a lullaby (eighth note = 96)

Approximate Song Duration: 2:25

## **VII. As beautiful as...**

Text by Kenneth Patchen (1911-1972)

Poem Title: "As Beautiful as the Hands" (From *Orchards, Thrones & Caravans*, 1952)<sup>94</sup>

- 1 As beautiful as the hands
- 2 Of a winter tree
- 3 And as holy
- 4 Base are they beside thee
  
- 5 As dross beside thee
  
- 6 green birds
- 7 That sing the earth to wakefulness
- 8 As tides the sea
- 9 Drab are they beside thee
  
- 10 As tinsel beside thee
  
- 11 pure
- 12 And fair as the clouds
- 13 Wandering
- 14 Over a summer field

---


<sup>94</sup> Kenneth Patchen, "As Beautiful as the Hands," in *Awash with Roses: The Collected Love Poems of Kenneth Patchen*, edited by Larry Smith and Laura Smith (Huron, OH: Bottom Dog Press, 1991), 127.


- 15      They are crass beside thee  
 16      The hands  
 17      Move through the starhair  
  
 18      As tawdry beside thee

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Variations between poem text and song text:

Line 5 - typo on "thee" (song has "the")

Key Signature(s): 

Song Range: 

Meters Used:  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$

Tempo: Ecstatic (quarter note = 88)

Approximate Song Duration: 1:20

### **VIII. The snow is deep on the ground**

Text by Kenneth Patchen (1911-1972)

Poem Title: "The Snow Is Deep on the Ground" (From *Cloth of the Tempest*, 1943)<sup>95</sup>

- 1      The snow is deep on the ground.  
 2      Always the light falls  
 3      Softly down on the hair of my beloved.  
  
 4      This is a good world.  
 5      The war has failed.  
 6      God shall not forget us.  
 7      Who made the snow waits where love is.  
  
 8      Only a few go mad.  
 9      The sky moves in its whiteness

---

<sup>95</sup> Kenneth Patchen, "The Snow is Deep on the Ground," in *Awash with Roses: The Collected Love Poems of Kenneth Patchen*, edited by Larry Smith and Laura Smith (Huron, OH: Bottom Dog Press, 1991), 101.


- 10 Like the withered hand of an old king.  
 11 God shall not forget us.  
 12 Who made the sky knows of our love.
- 13 The snow is beautiful on the ground.  
 14 And always the lights of heaven glow  
 15 Softly down on the hair of my beloved.


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Variations between poem text and song text:

Line 5 - song has "shall fail" instead of "has failed"

Line 8 - not included in song

Key Signature(s): 

Song Range: 

Meters Used:  $\frac{3}{2}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$  |  $\frac{5}{8}$

Tempo: Lovingly, espressivo (quarter note = 50)

Approximate Song Duration: 4:35

The sheet music for this song contains an additional dedication: "To My Mother."

\*\*\*\*\*

### ***Songs of Rumi*<sup>96</sup>**

three songs on poems by Rumi, on the translations by Coleman Barks  
 for bass-baritone, clarinet, violin, cello, and piano

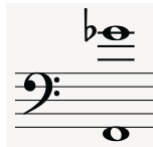
1. A Great Wagon
2. The Tent
3. Where Everything is Music

---

<sup>96</sup> Mark Carlson, *Songs of Rumi* (Los Angeles: Pacific Serenades Music, 2007).

Commission: Commissioned by Bernice & Wendell Jeffrey for Pacific Serenades  
For: Pacific Serenades  
Dedication: For Pacific Serenades  
Composed: 2007  
Publisher: Pacific Serenades Music, distributed by Subito Music Corporation

Range  
of set:



General  
Tessitura:



NOTE: vocal line appears in bass clef

Vocal Difficulty: difficult  
Piano Difficulty: moderately difficult  
Approximate Duration for Set: 14:20

This song set was premiered at a Pacific Serenades concert called "We all inhabit this small planet" on January 27, 28 and 30, 2007. Bass-baritone and UCLA faculty member Michael Dean was accompanied by Gary Gray - clarinet, Miwako Watanabe - violin, David Speltz - cello, and Ayke Agus - piano. Carlson had heard Michael Dean sing several times, including a performance of his cycle *Night Will Blossom* on which Carlson played flute, and wanted to write something specifically for his voice. Michael Dean enjoyed the songs so much that they programed the cycle again on another UCLA Faculty Composers concert two years later.

The Pacific Serenades theme for the pieces commissioned that year was for the composers to write something that reflected another musical culture. Carlson had always been attracted to the poetry of Rumi, and decided it would be the perfect opportunity to set them. Years before this, Carlson had received a CD of various Persian flutists from Ali Tabrizi, the manager of the UCLA faculty center where many Pacific Serenades concerts were held. Tabrizi was born in Iran and wanted to share this music with Carlson since he knew Carlson was a flutist. So when Carlson decided to set the Rumi poems, he began listening repeatedly to the CD from Tabrizi as well as many other recordings of Persian music. The process was frustrating at times:



"[I] threw up my hands and said, 'there's nothing I can do that's going to appropriately reflect this!' But I really listened to a lot... to try to get them into my ear."<sup>97</sup> Carlson took inspiration from the Persian music, but avoids exoticism in his songs, filtering any subtle influence through his own musical language.

Carlson had wanted to write something for the same instrumentation as Olivier Messiaen's *Quartet for the End of Time* (clarinet, violin, cello and piano), so those are the instruments featured in *Songs of Rumi*, with the addition of the bass-baritone voice. Ironically this choice in instrumentation meant that there was no flute in the ensemble.

### **1. A Great Wagon**

Text by Jalāl al-Dīn Rūmī (1207-1273), translated by Coleman Barks (b. 1937)

Poem Title: A Great Wagon (From *Spring Giddiness: Stand in the Wake of This Chattering and Grow Airy*)<sup>98</sup>

- |    |  |
|----|--|
| 1  | When I see your face, the stones start spinning! |
| 2  | You appear; all studying wanders.                |
| 3  | I lose my place.                                 |
| 4  | Water turns pearly.                              |
| 5  | Fire dies down and doesn't destroy.              |
| 6  | In your presence I don't want what I thought     |
| 7  | I wanted, those three little hanging lamps.      |
| 8  | Inside your face the ancient manuscripts         |
| 9  | seem like rusty mirrors.                         |
| 10 | You breathe; new shapes appear,                  |
| 11 | and the music of a desire as widespread          |
| 12 | as Spring begins to move                         |
| 13 | like a great wagon.                              |
| 14 | Drive slowly.                                    |
| 15 | Some of us walking alongside                     |
| 16 | are lame!  |

---

<sup>97</sup> Mark Carlson, interview by author, Los Angeles, January 11, 2018.


<sup>98</sup> Coleman Barks, translation of Rumi's "A Great Wagon," in *The Essential Rumi* (Edison, NJ: Castle Books, 1997), 35.


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Variations between poem text and song text:

Line 6 - song adds "don't after "in your presence"

Line 9 - typo on "mirrors" (song has "mirors")

Key Signature(s): 

Song Range: 

Meters Used:  $\frac{3}{2}$  |  $\frac{4}{4}$  |  $\frac{6}{8}$

Tempo: Exuberantly (quarter note = 132)

Approximate Song Duration: 2:50

This poem has seven subsequent sections which are not shown here since they were not used in the song.

## **2. The Tent**

Text by Jalāl al-Dīn Rūmī (1207-1273), translated by Coleman Barks (b. 1937)

Poem Title: The Tent (From Sohbet: *Meetings on the Riverbank*)<sup>99</sup>

- 1      Outside, the freezing desert night.
- 2      This other night inside grows warm, kindling.
- 3      Let the landscape be covered with thorny crust.
- 4      We have a soft garden in here.
- 5      The continents blasted,
- 6      cities and little towns, everything
- 7      become a scorched, blackened ball.
  
- 8      The news we hear is full of grief for that future,
- 9      but the real news inside here

---

<sup>99</sup> Coleman Barks, translation of Rumi's "The Tent," in *The Essential Rumi* (Edison, NJ: Castle Books, 1997), 98.

10 is there's no news at all.



11 Friend, our closeness is this:  
12 anywhere you put your foot, feel me  
13 in the firmness under you.

14 How is it with this love,  
15 I see your world and not you?



16 Listen to presences inside poems,  
17 Let them take you where they will.

18 Follow those private hints,  
19 and never leave the premises.

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Variations between poem text and song text:

Line 6 - song has "ev'ry thing" instead of "everything"

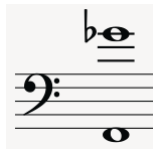
Line 10 - song has "is that there is" instead of "is there's"

Line 18 - song has "these" instead of "those"

Key Signature(s):



Song Range:



Meters Used:  $\frac{3}{2}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$  |  $\frac{9}{8}$

Tempo: Adagio (quarter note = 50)

Approximate Song Duration: 5:15

### **3. Where Everything is Music**

Text by Jalāl al-Dīn Rūmī (1207-1273), translated by Coleman Barks (b. 1937)

Poem Title: Where Everything Is Music (From *Spring Giddiness: Stand in the Wake of This Chattering and Grow Airy*)<sup>100</sup>

- 1      Don't worry about saving these songs!  
2      And if one of our instruments breaks,  
3      it doesn't matter.
- 4      We have fallen into the place  
5      where everything is music.
- 6      The strumming and the flute notes  
7      rise into the atmosphere,  
8      and even if the whole world's harp  
9      should burn up, there will still be  
10     hidden instruments playing.
- 11     So the candle flickers and goes out.  
12     We have a piece of flint, and a spark.
- 13     This singing art is sea foam.  
14     The graceful movements come from a pearl  
15     somewhere on the ocean floor.
- 16     Poems reach up like spindrift and the edge of driftwood along the beach,  
       wanting!
- 17     They derive  
18     from a slow and powerful root  
19     that we can't see.
- 20     Stop the words now.  
21     Open the window in the center of your chest,  
22     and let the spirits fly in and out.

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Variations between poem text and song text:

Line 5 - song has "ev'rything" instead of "everything"

Line 9-10 - repetition of "there will still be hidden instruments playing"

Line 11 - repetition of "and goes out"


Line 12 - repetition of entire line

---

<sup>100</sup> Coleman Barks, translation of Rumi's "Where Everything Is Music," in *The Essential Rumi* (Edison, NJ: Castle Books, 1997), 34.

Line 22 - whole and partial repetitions of entire line

Key Signature(s): 

Song Range: 

Meters Used:  $\frac{2}{2}$  |  $\frac{3}{2}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$

Tempo: Moderato (quarter note = 80)

Approximate Song Duration: 6:05

\* \* \* \* \*

### ***This Is the Garden*<sup>101</sup>**

three songs on poems by E. E. Cummings<sup>102</sup>  
for baritone & piano

1. The Moon Is Hiding in Her Hair
2. In Time of...
3. This Is the Garden

Commission: Commissioned by Elizabeth H. Henderson for Pacific Serenades  
For: Milton Friesen  
Dedication: none noted on music  
Composed: 1987 (some editions note the date June 29, 1987 on the last page.)  
Publisher: Pacific Serenades Music, will be distributed by Subito Music Corporation

#### Inside Cover Note:

*This is the Garden* is a set of three songs for voice and piano on poems by E. E. Cummings, which I wrote for a Pacific Serenades concert during its first season in 1987. I became entranced with these poems thanks to a composition student of mine, who shared with me a different Cummings poem that he intended to set. I had never read this poem, and it was so moving to me--viscerally, sonically, poetically, in every way, really--that I immediately determined to become better acquainted with his work. Within the next month, I had read nearly every poem

---

<sup>101</sup> Mark Carlson, *This is the garden: Three Songs on Poems by E.E. Cummings* (Los Angeles: Pacific Serenades Music, 1996).

<sup>102</sup> The poet's name appears in different places with small variations in capitalization and spacing, I have tried to reflect what appears on the documents referenced.

Cummings had written, and I truly fell in love with many of them. I decided to set some of them for the upcoming Pacific Serenades concert and eventually settled on the three that make up this set of songs. I don't remember that I chose them on purpose with this thread in mind, but each of the poems has to do with beauty--natural beauty--and our emotional and spiritual response to it.

*This is the Garden* was commissioned by Elizabeth H. Henderson for Pacific Serenades, and I wrote it for my friend Milton Friesen, for whom I had also written my first song cycle, *Patchen Songs*. They were premiered by Friesen and Laraine Stivers in July of 1987. -- Mark Carlson

Range of set:		General Tessitura:	
------------------	---	-----------------------	---

NOTE: vocal line appears in bass clef

Vocal Difficulty: difficult  
Piano Difficulty: difficult  
Approximate Duration for Set: 11:25

One of the three most performed Carlson song cycles, this was the first officially commissioned piece for Pacific Serenades and appeared on the last concert of their very first full season. Elizabeth "Betsy" Henderson, who was a close friend of Carlson's mother, "saved the day" with a generous donation at a time when Carlson was concerned whether or not Pacific Serenades would have adequate funds to put on the concert.

The songs were written specifically for baritone Milton Friesen, who had previously premiered Carlson's *Patchen Songs*. It was premiered by Friesen and pianist Laraine Stivers on a Pacific Serenades Song Recital on July 21, 1987, at a private home and July 22, 1987, at the Morgan-Wixson Theatre in Santa Monica. In her *Los Angeles Times* review of the performance, Donna Perlmutter described the set as "vocally grateful settings of three e.e. cummings poems, they exult in a high-blown romanticism, which Friesen delivered in proper spirit."<sup>103</sup>

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<sup>103</sup> Donna Perlmutter, "Friesen in Recital at Morgan-Wixson," *Los Angeles Times*, July 24, 1987.

Expanding on the note that appears on the inside cover of the music, Carlson had previously discounted E.E. Cummings' poetry, basing his judgment on the poem "in Just-" that appears in high school anthologies which he found silly as a teenager. While teaching an undergraduate composition class, Carlson tasked his students to bring in poems they'd like to set to music. One student brought in "if there are any heavens my mother will(all by herself)have" by Cummings. Carlson found the poem "shockingly beautiful" and walked down to the UCLA Ackerman Student Union bookstore to buy a book of Cummings' poetry. After reading practically every poem in the collection, he picked out several to set, though he didn't end up setting them all.<sup>104</sup>

Several former students of Carlson's have performed a transposed version of the cycle for tenor voice. Three versions now exist: one for baritone in bass clef, one for the same range "medium-low voice" in treble clef, and a higher tenor version. Only the bass clef baritone version is currently available for purchase; the others require some editing but will eventually be available.

### **1. The Moon Is Hiding in Her Hair**

Text by E.E. Cummings (1894-1962)

Poem Title: III the moon is hiding in (From *TULIPS: Post Impressions*)<sup>105</sup>

1	the moon is hiding in
2	her hair.
3	The
4	lily
5	of heaven
6	full of all dreams,
7	draws down.
8	cover her briefness in singing
9	close her with intricate faint birds
10	by daisies and twilights

---

<sup>104</sup> Mark Carlson, interview by author, Los Angeles, January 11, 2018.

<sup>105</sup> E.E. Cummings, "the moon is hiding in," in *Complete Poems: 1904-1962*, edited by George J. Firmage (New York: Liveright, 1991), 105.

11      Deepen her,  
 12      Recite  
 13      upon her  
 14      flesh  
 15      the rain's  
 16      pearls singly-whispering.


"the moon is hiding in". Copyright © 1923, 1951, 1991 by the Trustees for the E. E. Cummings Trust. From COMPLETE POEMS: 1904-1962 by E.E. Cummings, edited by George J. Firmage. Used by permission of Liveright Publishing Corporation


Variations between poem text and song text:

Line 5 - song has "heav'n" instead of "heaven"

Line 7 - older editions may have "dreams down" instead of "draws down"

Frequent text repetition throughout

Key signature(s): 

Song Range: 

Meters Used:  $\frac{3}{2}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$  |  $\frac{5}{16}$

Tempo: Slowly, with a sense of enchantment (quarter note = 50)

Approximate Song Duration: 2:40

## **2. In Time of...**

Text by E.E. Cummings (1894-1962)

Poem Title: 16 in time of daffodils(who know (From *95 Poems (1958)*)<sup>106</sup>

1      in time of daffodils(who know  
 2      the goal of living is to grow)  
 3      forgetting why,remember how

---

<sup>106</sup> E.E. Cummings, "in time of daffodils(who know," in *Complete Poems: 1904-1962*, edited by George J. Firmage (New York: Liveright, 1991), 688.



4 in time of lilacs who proclaim  
 5 the aim of waking is to dream,  
 6 remember so(forgetting seem)  
  
 7 in time of roses(who amaze  
 8 our now and here with paradise)  
 9 forgetting if,remember yes  
  
 10 in time of all sweet things beyond  
 11 whatever mind may comprehend,  
 12 remember seek(forgetting find)  
  
 13 and in a mystery to be  
 14 (when time from time shall set us free)  
 15 forgetting me,remember me

“in time of daffodils(who know”. Copyright © 1958, 1986, 1991 by the Trustees for the  
 E. E. Cummings Trust. From COMPLETE POEMS: 1904-1962 by E.E. Cummings,  
 edited by George J. Firmage. Used by permission of Liveright Publishing Corporation.

Variations between poem text and song text:

Line 10 - old editions may have typo on "beyond" (song has "beyound")

Frequent text repetition throughout

Key Signature(s):



Song Range:



Meters Used:  $\frac{2}{2}$  |  $\frac{3}{2}$  |  $\frac{3}{4}$

Tempo: With Inner Exuberance (half note = 70)

Approximate Song Duration: 2:50

### **3. This Is the Garden**

Text by E.E. Cummings (1894-1962)

Poem Title: IX this is the garden:colours come and go, (From *CHIMNEYS: Sonnets--Unrealities*)<sup>107</sup>

- 1      this is the garden:colours come and go,  
2      frail azures fluttering from night's outer wing  
3      strong silent greens serenely lingering,  
4      absolute lights like baths of golden snow.  
5      This is the garden:pursed lips do blow  
6      upon cool flutes within wide glooms,and sing  
7      (of harps celestial to the quivering string)  
8      invisible faces hauntingly and slow.
- 9      This is the garden. Time shall surely reap  
10     and on Death's blade lie many a flower curled,  
11     in other lands where other songs be sung;  
12     yet stand They here enraptured,as among  
13     the slow deep trees perpetual of sleep  
14     some silver-fingered fountain steals the world.

"this is the garden:colours come and go,". Copyright © 1925, 1953, 1991 by the Trustees for the E. E. Cummings Trust. From *COMPLETE POEMS: 1904-1962* by E.E. Cummings, edited by George J. Firmage. Used by permission of Liveright Publishing Corporation.

Variations between poem text and song text:

Line 7 - song has "quiv'ring" instead of "quivering"

Line 10 - song has "lay" instead of "lie"

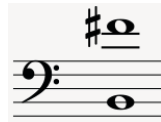
Line 12 - song has "but" instead of "yet"

Frequent text repetition throughout

Key signature(s):



Song Range:



Meters Used:  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$  |  $\frac{7}{4}$  |  $\frac{7}{8}$  |  $\frac{10}{8}$  |  $\frac{11}{8}$

Tempo: In Awe (quarter note = 58)

---

<sup>107</sup> E.E. Cummings, "this is the garden:colours come and go," in *Complete Poems: 1904-1962*, edited by George J. Firmage (New York: Liveright, 1991), 144.

Approximate Song Duration: 5:45

\* \* \* \* \*

### ***Water and Light*<sup>108</sup>**

a cycle on poems of Theodore Roethke  
for mezzo-soprano and piano

1. The Shimmer of Evil
2. Night Crow
3. A River Incident
4. The Cycle
5. Now, In This Waning of Light
6. It Was Beginning Winter

Commission: none noted on music  
For: none noted on music  
Dedication: none noted on music  
Composed: 1978  
Publisher: C Swigart Music

Range  
of set:



General  
Tessitura:



Vocal Difficulty: difficult  
Piano Difficulty: difficult  
Approximate Duration for Set: 14:00

This cycle was premiered on a UCLA Graduate Composers recital on April 19, 1978, by mezzo-soprano Lisa Turetsky with Paul Reale accompanying on piano. This was Carlson's second song cycle and was not commissioned, but was written simply out of a desire to write more songs. Carlson wrote the music specifically for Turetsky, who was a UCLA student at the

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<sup>108</sup> Mark Carlson, *Water and Light: A Song Cycle on Poems by Theodore Roethke* (Los Angeles: C Swigart Music, 1978).

time, to sing. During this period of his life Carlson read a lot of poetry, frequently browsing bookstores to find new poets, and was very attracted to the poetry of Roethke.<sup>109</sup>

The score requires some editing, but will eventually be available from Subito Music Corporation.

### **1. The Shimmer of Evil**

Text by Theodore Roethke (1908-1963)

Poem Title: "The Shimmer of Evil" (From *Words for the Wind*, 1958: III: *Voices and Creatures*)<sup>110</sup>

- 1 The weather wept, and all the trees bent down;
- 2 Bent down their birds: the light waves took the waves;
- 3 Each single substance gliddered to the stare;
- 4 Each vision purely, purely was its own:
- 5 --There was no light; there was no light at all:
  
- 6 Far from the mirrors all the bushes rang
- 7 With their hard snow; leaned on the lonely eye;
- 8 Cold evil twinkled tighter than a string; a fire
- 9 Hung down: And I was only I.
- 10 --There was no light; there was no light at all:
  
- 11 Each cushion found itself a field of pins,
- 12 Prickling pure wishes with confusion's ire;
- 13 Hope's holy wrists: the little burning boys
- 14 Cried out their lives an instant and were free.
- 15 --There was no light; there was no light at all.

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#### Variations between poem text and song text:

Line 2 - song has "beat down" instead of "bent down"

Line 9 - repetition of "only I"

Line 12 - typo on "confusion's" (song has "confusions's")

Key signature(s):



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<sup>109</sup> Mark Carlson, interview by author, Los Angeles, January 11, 2018.

<sup>110</sup> Theodore Roethke, "The Shimmer of Evil," in *The Collected Poems of Theodore Roethke* (Garden City, NY: Doubleday & Company, Inc., 1966), 143.

Song Range:



Meters Used:  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$

Tempo: Resignedly (quarter note = 52)

Approximate Song Duration: 3:35

## **2. Night Crow**

Text by Theodore Roethke (1908-1963)

Poem Title: Night Crow (From *The Lost Son and Other Poems*, 1948: III)<sup>111</sup>

- 1 When I saw that clumsy crow
- 2 Flap from a wasted tree,
- 3 A shape in the mind rose up:
- 4 Over the gulfs of dream
- 5 Flew a tremendous bird
- 6 Further and further away
- 7 Into a moonless black,
- 8 Deep in the brain, far back.

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Variations between poem text and song text:

Line 3 - song has "wind" instead of "mind"

Line 7 - repetitions of "into a moonless"

Line 8 - repetitions of entire line; typo on one "far" (song has "for")

Key Signature(s):



Song Range:



Meters Used:  $\frac{4}{4}$  |  $\frac{6}{4}$

---

<sup>111</sup> Theodore Roethke, "Night Crow," in *The Collected Poems of Theodore Roethke* (Garden City, NY: Doubleday & Company, Inc., 1966), 49.

Tempo: Dark and Sultry (quarter note = 112)

Approximate Song Duration: 1:25

### **3. A River Incident**

Text by Theodore Roethke (1908-1963)

Poem Title: River Incident (From *The Lost Son and Other Poems*, 1948: III)<sup>112</sup>


- 1 A shell arched under my toes,
- 2 Stirred up a whirl of silt
- 3 That riffled around my knees.
- 4 Whatever I owed to time
- 5 Slowed in my human form;
- 6 Sea water stood in my veins,
- 7 The elements I kept warm
- 8 Crumbled and flowed away,
- 9 And I knew I had been there before,
- 10 In that cold, granitic slime,
- 11 In the dark, in the rolling water.


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Variations between poem text and song text:

Line 3 - typo on "riffled" (song has "riffled")

Line 9 - repetition of "I knew I had been there before", typo on one "knew I" (song has "knew eI")

Key signature(s): 

Song Range: 

Meters Used:  $\frac{2}{2}$  |  $\frac{3}{2}$  |  $\frac{4}{4}$

Tempo: Mercurially (half note = 69)

---

<sup>112</sup> Theodore Roethke, "River Incident," in *The Collected Poems of Theodore Roethke* (Garden City, NY: Doubleday & Company, Inc., 1966), 49.

Approximate Song Duration: 0:55

#### **4. The Cycle**

Text by Theodore Roethke (1908-1963)


Poem Title: The Cycle (From *The Lost Son and Other Poems*, 1948: III)<sup>113</sup>

- 1 Dark water, underground,
- 2 Beneath the rock and clay,
- 3 Beneath the roots of trees,
- 4 Moved into common day.
- 5 Rose from a mossy mound
- 6 In mist that sun could seize.
  
- 7 The fine rain coiled in a cloud
- 8 Turned by revolving air
- 9 Far from that colder source
- 10 Where elements cohere
- 11 Dense in the central stone.
- 12 The air grew loose and loud.
  
- 13 Then, with diminished force,
- 14 The full rain fell straight down,
- 15 Tunneled with lapsing sound
- 16 Under even the rock-shut ground,
- 17 Under a river's source,
- 18 Under primeval stone.

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Variations between poem text and song text:

None.

Key signature(s): 

Song Range: 

---

<sup>113</sup> Theodore Roethke, "The Cycle," in *The Collected Poems of Theodore Roethke* (Garden City, NY: Doubleday & Company, Inc., 1966), 50.

Meters Used:  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$

Tempo: Dispassionately (quarter note = 58)

Approximate Song Duration: 2:25

### **5. Now, In This Waning of Light**

Text by Theodore Roethke (1908-1963)

Poem Title: Meditation at Oyster River, part 4 (From *The Far Field, 1964: I - North American Sequence*)<sup>114</sup>

- 1 Now, in this waning of light,
- 2 I rock with the motion of morning;
- 3 In the cradle of all that is,
- 4 I'm lulled into half-sleep
- 5 By the lapping of water,
- 6 Cries of the sandpiper.
- 7 Water's my will, and my way,
- 8 And the spirit runs, intermittently,
- 9 In and out of the small waves,
- 10 Runs with the intrepid shorebirds--
- 11 How graceful the small before danger!
  
- 12 In the first of the moon,
- 13 All's a scattering,
- 14 A shining.

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#### Variations between poem text and song text:

Line 1 - repetition of "now"

Line 6 - typo on "sandpiper" (song has "sandpipier")

Line 7 - song has "water; my will" instead of "water's my will", song adds "water is my way"

Line 8 - song omits "intermittently"

Line 10 - song omits "intrepid"

Line 11 - line not included in song

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<sup>114</sup> Theodore Roethke, excerpt from "Meditation at Oyster River," in *The Collected Poems of Theodore Roethke* (Garden City, NY: Doubleday & Company, Inc., 1966), 191.



Key Signature(s):



Song Range:



Meters Used:  $\frac{4}{4}$  |  $\frac{3}{8}$  |  $\frac{6}{8}$  |  $\frac{9}{8}$

Tempo: Gently (dotted quarter note = 50)

Approximate Song Duration: 2:25

The text for this song is a small section of a much longer poem.

## **6. It Was Beginning Winter**

Text by Theodore Roethke (1908-1963)

Poem Title: The Lost Son: 5. "It was beginning winter" (From *The Lost Son and Other Poems*, 1948: IV)<sup>115</sup>

- 1 It was beginning winter,
- 2 An in-between time,
- 3 The landscape still partly brown:
- 4 The bones of weeds kept swinging in the wind,
- 5 Above the blue snow.
  
- 6 It was beginning winter,
- 7 The light moved slowly over the frozen field,
- 8 Over the dry seed-crowns,
- 9 The beautiful surviving bones
- 10 Swinging in the wind.
  
- 11 Light traveled over the wide field;
- 12 Stayed.
- 13 The weeds stopped swinging.
- 14 The mind moved, not alone,
- 15 Through the clear air, in the silence.

---

<sup>115</sup> Theodore Roethke, "It was beginning winter," in *The Collected Poems of Theodore Roethke* (Garden City, NY: Doubleday & Company, Inc., 1966), 58.

16            Was it light?  
 17            Was it light within?  
 18            Was it light within light?  
 19            Stillness becoming alive,  
 20            Yet still?

21        A lively understandable spirit  
 22        Once entertained you.  
 23        It will come again.  
 24        Be still.  
 25        Wait.

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Variations between poem text and song text:

Line 2 - line not included in song

Line 5 - song has "white" instead of "blue"

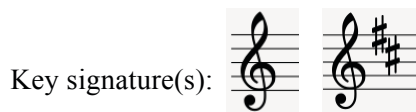
Line 8 - song has "dried" instead of "dry"

Line 11 - song has "travelled" instead of "traveled"

Line 16 - song has "right" instead of "light"

Line 21-22 - repetition of "a lively understandable spirit once entertained you"

Line 24 - repetition of "be still"



Meters Used:  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{5}{4}$  |  $\frac{6}{4}$

Tempo: Disoriented, rambling (quarter note = 52)

Approximate Song Duration: 3:00

\* \* \* \* \*

***Wedding Song***

for baritone, viola & harp

Commission: unknown  
For: unknown  
Dedication: unknown  
Composed: 1978  
Publisher: UNAVAILABLE

Song Range: unknown  
Tessitura: unknown  
Vocal Difficulty: unknown  
Piano Difficulty: n/a  
Approximate Duration: unknown

This song was commissioned by a UCLA student, violist Steven Sloane (now a prominent international conductor) to play at his friends' wedding. The text used was traditional for a Jewish wedding ceremony, and the wedding was the only performance. The sheet music has since been lost and very little additional information exists.<sup>116</sup>

### **Wedding Song**

Text by: unknown  
Poem Title: unknown

[Text not available]

Key signature(s): unknown  
Meters Used: unknown  
Tempo: unknown

\* \* \* \* \*

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<sup>116</sup> Mark Carlson, interview by author, Los Angeles, January 11, 2018.

## Chapter 3: CHORAL WORKS

### **The Ballad of Charlie Howard: A Kenduskeag Trilogy<sup>1</sup>**

Text by Assorted (see below)

Secular

For TTBB chorus and piano

1. A life disposable
2. The River's Lullaby
3. The Anthem of Names

Commission:	Commissioned by Brian Quint for the Maine Gay Men's Chorus in memory of Charlie Howard
Composed:	2001 (from composer's website), 2000 (from publisher's website)
Approximate Duration:	10:00
Available Recording(s):	Mp3 of entire piece available on publisher's website
Publisher:	Yelton Rhodes Music
Catalog Number(s):	YR1408 – full score of entire work

#### **1. A life disposable**

Text by Brian Quint and Mark Carlson (b.1952)

Approximate Movement Duration: 2:00

Catalog Number(s): this movement not available separately for purchase

#### **2. The River's Lullaby**

Text by Bruce Olstad

Approximate Movement Duration: 4:00

Catalog Number(s): YR1408.2 - single movement (identical to what appears in YR1408)

#### **3. The Anthem of Names**

Text by Bruce Olstad on an idea by Brian Quint

Approximate Movement Duration: 4:00

Catalog Number(s): YR1408.3 - single movement (identical to what appears in YR1408)

Bruce Olstad's description of collaborating on the text of this piece appears on page 31.

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<sup>1</sup> Mark Carlson, *The Ballad of Charlie Howard: A Kenduskeag Trilogy* (West Hollywood, CA: Yelton Rhodes Music, 2001).

## **Come, o holy spirit, come<sup>2</sup>**

Text by Edward Caswall (1814-1878), translation of "Veni, Creator Spiritus" attributed to Rabanus Maurus (776-856)

Sacred

For SATB chorus, flute and organ

Commission:	For St. James Chancel Choir, Claire Rydell, Director, in loving memory of Blossom Bomengen
Composed:	2002
Approximate Duration:	unknown
Available Recording(s):	none found
Publisher:	Yelton Rhodes Music
Catalog Number(s):	no longer available via publisher's website

\*\*\*\*\*

## **Common Link<sup>3</sup>**

Text by John F. Kennedy (1917-1963) (from his Commencement Address at American University, Washington, D.C., June 10, 1963)

Secular

For 4-part chorus, violin and piano

Commission:	Commissioned by the Maine Gay Men's Chorus, Miguel Felipe, Artistic Director
Composed:	2002 (from composer's website), 2011 (from publisher's website)
Approximate Duration:	2:30
Available Recording(s):	Mp3 available on publisher's and composer's website
Publisher:	Yelton Rhodes Music
Catalog Number(s):	YR1413v1 - for TTBB chorus, violin and piano YR1413v2 - for SATB chorus, violin and piano

\*\*\*\*\*

## **Dies Sanctificatus<sup>4</sup>**

Text: Religious text, used as matins responsory and gradual, source of text is partly Psalm 117:24

Sacred

For SATB chorus and organ

---

<sup>2</sup> Mark Carlson, *Come, o holy spirit, come* (West Hollywood, CA: Yelton Rhodes Music, 2002).

<sup>3</sup> Mark Carlson, *Common Link* (West Hollywood, CA: Yelton Rhodes Music, 2002).

<sup>4</sup> Mark Carlson, *Dies Sanctificatus* (West Hollywood, CA: Yelton Rhodes Music, 1976).

Commission: none noted on music  
Composed: 1976  
Approximate Duration: 2:00  
Available Recording(s): none found  
Publisher: Yelton Rhodes Music  
Catalog Number(s): YR1411 - full score

\*\*\*\*\*

### **The Enemy of Truth<sup>5</sup>**

Text by John F. Kennedy (1917-1963) (from his Commencement Address at Yale University,  
June 11 1962)

Secular

For TTBB chorus, violin and piano

Commission: Commissioned by the Maine Gay Men's Chorus, Miguel Felipe,  
Artistic Director  
Composed: 2002  
Approximate Duration: unknown  
Available Recording(s): none found  
Publisher: Yelton Rhodes Music  
Catalog Number(s): no longer available via publisher's website

\*\*\*\*\*

### **From Children's Voices, Miracles: Poems by children of the English-speaking world, collected by Richard Lewis, poet<sup>6</sup>**

Text by Assorted (see below)

Secular

For SATB chorus and piano

1. Poems (*text only, no music*)
2. How Can the Sea Be Dark and Gray?
3. A Strange Place
4. The Full Moon Whispered
5. Sleep and Dreams

Commission: none noted on music  
Composed: 1993  
Approximate Duration: 10:00

---

<sup>5</sup> Mark Carlson, *The Enemy of Truth* (West Hollywood, CA: Yelton Rhodes Music, 2002).

<sup>6</sup> Mark Carlson, *From Children's Voices, Miracles* (West Hollywood, CA: Yelton Rhodes Music, 1993).

Available Recording(s): none found  
Publisher: Yelton Rhodes Music  
Catalog Number(s): YR1402 - full score of entire work

**1. Poems** (*text only, no music*)

Text by Peter Kelso, age 11, Australia; Richard Lewis, collector  
Approximate Movement Duration: unknown  
Catalog Number(s): this movement not available separately for purchase

**2. How Can the Sea Be Dark and Gray?**

Text by Susan Harrison, age 11, Canada; Richard Lewis, collector  
Approximate Movement Duration: unknown  
Catalog Number(s): this movement not available separately for purchase

**3. A Strange Place**

Text by Peter Rake, age 11, England; Richard Lewis, collector  
Approximate Movement Duration: unknown  
Catalog Number(s): this movement not available separately for purchase

**4. The Full Moon Whispered**

Text by John Rathe, age 12, United States; Richard Lewis, collector  
Approximate Movement Duration: unknown  
Catalog Number(s): this movement not available separately for purchase

**5. Sleep and Dreams**

Text by Peter Kelso, age 11, Australia; Richard Lewis, collector  
Approximate Movement Duration: unknown  
Catalog Number(s): *see entry below for "Sleep and Dreams"*

\*\*\*\*\*

**I sing his/her name<sup>7</sup>**

Text by Pamela Pescara (b. 1952) and Lee Perry (b. 1952)  
Sacred or Secular  
For 2-part or 4-part chorus and piano

Commission: none noted on music  
Composed: 1996 (from composer's website), 1995 (from publisher's website)  
Approximate Duration: 3:00  
Available Recording(s): none found  
Publisher: Yelton Rhodes Music

---

<sup>7</sup> Mark Carlson, *I sing his name* (West Hollywood, CA: Yelton Rhodes Music, 1996).

Catalog Number(s):

YR1405v1 - I sing His name - Sacred version for SATB chorus and piano  
YR1405v2 - I sing her name - Secular version for TB chorus and piano  
YR1405v3 - I sing his name - Secular version for TB chorus and piano  
YR1405v4 - I sing his name - Secular version for SA chorus and piano  
YR1405v6 - I sing Her name - Sacred version for SA chorus and piano  
YR1405v7 - I sing his/her name - Secular version for SATB chorus and piano

\*\*\*\*\*

### **Improperium Expectavit Cor Meum<sup>8</sup>**

Text: Religious text from Psalm 69, verses 20-21

Sacred

For SATB chorus a cappella

Commission:	none noted on music
Composed:	1977
Approximate Duration:	4:00
Available Recording(s):	none found
Publisher:	Yelton Rhodes Music
Catalog Number(s):	YR1410 - full score

\*\*\*\*\*

### **Jan and Dean**

Text by Mark Carlson (b. 1952)

Secular

For 5-voice round

Commission:	Written for sister Jan Carlson's wedding
Composed:	1982
Approximate Duration:	unknown
Available Recording(s):	none found
Publisher:	none - unavailable
Catalog Number(s):	n/a

\*\*\*\*\*

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<sup>8</sup> Mark Carlson, *Improperium expectavit Cor Meum* (West Hollywood, CA: Yelton Rhodes Music, 1977).



### **Let all things now living<sup>9</sup>**

Text by Katherine Kennicott Davis (1892-1980)

Sacred

For SATB chorus and keyboard

Commission:	Composed at the request of the publisher
Composed:	1993
Approximate Duration:	3:00
Available Recording(s):	none found
Publisher:	Thorpe Music via selling agent Theodore Presser Company
Catalog Number(s):	392 - 03025

\*\*\*\*\*

### **Like a child<sup>10</sup>**

Text by Mark Carlson (b. 1952), adapted from Psalm 131

Sacred

For soprano solo, SSAA chorus and organ

Commission:	For Leo Nestor
Composed:	1983
Approximate Duration:	2:00
Available Recording(s):	none found
Publisher:	Yelton Rhodes Music
Catalog Number(s):	YR1403 - full score

\*\*\*\*\*

### **Love Songs<sup>11</sup>**

Text by Michael Lafferty (1947-2008)

Secular

For TTBB chorus and piano

1. Good Linen
2. Your Place
3. Dream Man

Commission:	Commissioned by the Long Beach Gay Men's Chorus
Composed:	1993

---

<sup>9</sup> Mark Carlson, *Let all things now living* (King of Prussia, PA: Thorpe Music Publishing Company, 1993).

<sup>10</sup> Mark Carlson, *Like a child* (West Hollywood, CA: Yelton Rhodes Music, 1983).

<sup>11</sup> Mark Carlson, *Love Songs* (Los Angeles: C Swigart Music, 1993).

Approximate Duration: 8:30  
Available Recording(s): none found  
Publisher: Yelton Rhodes Music  
Catalog Number(s): YR1400 - full score

\*\*\*\*\*

### **Mass: Christ in Majesty<sup>12</sup>**

Text: Religious Mass Text

Sacred

For SATB chorus, orchestra and/or organ

1. Kyrie
2. Gloria
3. Agnus Dei

Commission: Commissioned by The National Shrine of the Immaculate Conception, Washington, D.C., Leo Nestor, Director of Music, for Easter Sunday, 1987

Composed: 1987

Approximate Duration: 15:00

Available Recording(s): Mp3 of entire piece available on publisher's website

Publisher: Yelton Rhodes Music (former publisher: Ione Press, Inc. via selling agent E. C. Schirmer Music Company Inc.)

Catalog Number(s): Only organ-vocal scores are currently available and must be purchased as individual movements  
YR1407 - conductor's score - not currently available  
YR1407x - orchestra parts - not currently available

#### **1. Kyrie**

Text: Religious Mass Text

Approximate Movement Duration: 3:00

Catalog Number(s): YR1407.1P - for SATB chorus and organ only

#### **2. Gloria**

Text: Religious Mass Text

Approximate Movement Duration: 5:00

Catalog Number(s): YR1407.2P - for SATB chorus and organ only

#### **3. Agnus Dei**

Text: Religious Mass Text

Approximate Movement Duration: 4:30

---

<sup>12</sup> Mark Carlson, *Mass: Christ in Majesty* (West Hollywood, CA: Yelton Rhodes Music, 1987).

Catalog Number(s): YR1407.3P - for SATB chorus and organ only

\*\*\*\*\*

### **Morning Song<sup>13</sup>**

Text by Charles Wesley (1707-1788)

Sacred

For Unison chorus of treble voices and piano

Commission:	For the Choir of Sherman Oaks Methodist Church, Claire Rydell, Director
Composed:	1982
Approximate Duration:	2:30
Available Recording(s):	none found
Publisher:	Yelton Rhodes Music (former publisher: Ione Music Company, Inc.)
Catalog Number(s):	YR1412 - full score

\*\*\*\*\*

### **Psalm of Praise**

Text by Unknown

Sacred

For Alto, Tenor and Bass soloists, SATB chorus and organ

Commission:	n/a
Composed:	1986
Approximate Duration:	unknown
Available Recording(s):	none found
Publisher:	none - not available
Catalog Number(s):	n/a

\*\*\*\*\*

### **Sleep and Dreams<sup>14</sup>** (*see also From Children's Voices*)

Text by Peter Kelso, age 11, Australia, Richard Lewis, collector

Secular

For 2-part or 4-part chorus and piano

---

<sup>13</sup> Mark Carlson, *Morning song* (West Hollywood, CA: Yelton Rhodes Music, 1982).

<sup>14</sup> Mark Carlson, *Sleep and Dreams* (West Hollywood, CA: Yelton Rhodes Music, 1993).

Commission:	none noted on music; dedication "to Charlie, with all my love"
Composed:	1993
Approximate Duration:	4:00
Available Recording(s):	none found
Publisher:	Yelton Rhodes Music
Catalog Number(s):	YR1404v1 - SATB chorus and piano (may be the same as movement 5 of YR1402) YR1404v2 - SA chorus and piano

\*\*\*\*\*

### **Welcome Winter!<sup>15</sup>**

Text by Bruce Olstad

Secular

For TTBB chorus and piano

1. Welcome Winter!
2. An Old-Fashioned Winter
3. One Family at a Time
4. Lullaby for a Winter's Eve
5. Welcome Winter! II

Commission:	Boston Gay Men's Chorus (this is not noted on the sheet music)
Composed:	2002
Approximate Duration:	unknown
Available Recording(s):	none found
Publisher:	Yelton Rhodes Music
Catalog Number(s):	not currently available via publisher's website; arrangements for SATB chorus and piano exist for movements 2 and 3

Bruce Olstad's description of collaborating on the text of this piece is on page 32.

\*\*\*\*\*

### **When we speak<sup>16</sup>**

Text by Karen Avossa

Secular

For 4-part chorus and piano

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<sup>15</sup> Mark Carlson, *Welcome Winter!* (West Hollywood, CA: Yelton Rhodes Music, 2002).

<sup>16</sup> Mark Carlson, *When we speak* (West Hollywood, CA: Yelton Rhodes Music, 2000).

Commission: Commissioned by the San Diego Women's Chorus  
 Composed: 2000  
 Approximate Duration: 3:30  
 Available Recording(s): Mp3 available on publisher's website  
 Commercial CD: Indianapolis Women's Chorus; San Diego Women's Chorus, Mark Custom Recording Service, Clarence, NY, 2000. GALA Choruses Festival 2000 – recorded July 22-29, 2000 in San Jose, CA  
 Publisher: Yelton Rhodes Music  
 Catalog Number(s): YR1406v1 - for TTBB chorus and piano  
 YR1406v2 - for SATB chorus and piano  
 YR1406v3 - for SSAA chorus and piano

\*\*\*\*\*

### **A Wreath of Anthems: An American Christmas Cantata<sup>17</sup>**

Text by Assorted

Sacred or Secular

For SATB soloists, SATB chorus, and orchestra or keyboard

1. Hymn of Winter
2. Shines a Star
3. A Christmas Carol (includes solos)
4. Star of My Heart
5. Mary's Manger Song (includes solos)
6. A Child's Lullaby
7. A Christmas Carmen
8. The Star of Bethlehem

Commission: Westwood Presbyterian Church, Donn Weiss, Music Director  
 (this is not noted on the sheet music)  
 Composed: 1990  
 Approximate Duration: 25:00  
 Available Recording(s): none found  
 Publisher: Yelton Rhodes Music  
 Catalog Number(s): YR1401 - conductor's score for voices and orchestra  
 YR1401C - choral score (vocal parts only)  
 YR1401P - full score for voices and keyboard  
 YR1401X - orchestral parts

#### **1. Hymn of Winter**

Text by Samuel Longfellow (1819-1892)

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<sup>17</sup> Mark Carlson, *A Wreath of Anthems: An American Christmas Cantata* (West Hollywood, CA: Yelton Rhodes Music, 1990).

Approximate Movement Duration: 4:00

Catalog Number(s): YR1401.1 - single movement (identical to what appears in YR1401P)

## **2. Shines a Star**

Text by Lee Perry (b. 1952)

Approximate Movement Duration: 2:00

Catalog Number(s): YR1401.2v1 - single movement (identical to what appears in YR1401P)

YR1401.2v2 - for unison chorus and keyboard

YR1401.2v3 - for TTBB chorus and keyboard; Sacred version

YR1401.2v4 - for TTBB chorus and keyboard; Secular version

YR1401.2v5 - for SATB chorus and keyboard; Secular version

## **3. A Christmas Carol**

Text by James Russell Lowell (1819-1891)

Approximate Movement Duration: 3:00

Catalog Number(s): YR1401.3 - single movement (identical to what appears in YR1401P)

## **4. Star of My Heart**

Text by Nicholas Vachel Lindsay (1879-1931)

Approximate Movement Duration: 4:00

Catalog Number(s): YR1401.4 - single movement (identical to what appears in YR1401P)

## **5. Mary's Manger Song**

Text by William Channing Gannett (1840-1923)

Approximate Movement Duration: 2:30

Catalog Number(s): YR1401.5 - single movement (identical to what appears in YR1401P)

## **6. A Child's Lullaby**

Text by Langdon Elwyn Mitchell (1862-1935)

Approximate Movement Duration: 2:00

Catalog Number(s): YR1401.6v1 - single movement (identical to what appears in YR1401P)

YR1401.6v2 - for unison chorus and keyboard

YR1401.6v3 - for TTBB chorus and keyboard

## **7. A Christmas Carmen**

Text by John Greenleaf Whittier (1807-1892)

Approximate Movement Duration: 3:30

Catalog Number(s): YR1401.7 - single movement (identical to what appears in YR1401P)

## **8. The Star of Bethlehem**

Text by William Cullen Bryant (1794-1878)

Approximate Movement Duration: 4:30

Catalog Number(s): YR1401.8 - single movement (identical to what appears in YR1401P)

## **Chapter 4: OTHER VOCAL WORKS**

### **MUSICAL THEATER**

#### **The Member of the Wedding**

Musical for various voices and piano

Book by Pamela Pescara (b. 1952) based on the novel by Carson McCullers (1917-1967)

Composed 1978

This musical was composed as a submission for the Richard Rogers Award. The show has never been performed and no sheet music is available. Some of the tunes were recycled by Carlson in an instrumental piece entitled "Two Ballads."

\*\*\*\*\*

#### **Three Songs for Children's Theater**

For voices and unspecified ensemble

Text by Pamela Pescara (b. 1952) and Lee Perry (b. 1952)

Composed 1985

The three songs included "Fun" and "I sing his name." The sheet music is unavailable, so the name of the other song remains unknown. "I sing his name" later morphed into a choral piece with several arrangements that are currently available from Yelton Rhodes Music.

### **POPULAR STYLE SONG**

#### **Silken Roses**

Country song for voice and unspecified ensemble

Text by Christie or Frances Middlebrook

Composed 1983

Middlebrook, who was taking private lessons from Carlson at the time, wrote this poem and asked him to set it to music. It turned into a country song and while the sheet music is not available, an Mp3 recording can be found on the composer's website. The text is attributed to Christie Middlebrook on the song list on the composer's website, and is attributed to Frances Middlebrook in a blog on the composer's website.

## OPERA

### **The Everlasting Bonfire: A Space Opera**

Opera for actors, string quartet, double bass, drums and piano

Libretto by Dan Ward

Composed 1999

This opera was conceived by Dan Ward who wrote the libretto and directed the production for his actors collective called Venice Visionary Performing Arts. Several songs in the opera had been written by composer Bill Berry before it was given to Carlson, so he had to incorporate the music into his composition. The show had a run of twelve performances and has never been performed since. Sheet music is not available, but Carlson later extracted selections from the opera and reworked them into an instrumental "Suite from the Everlasting Bonfire."

\*\*\*\*\*

### **The Scarlet Letter**

Opera (instrumentation unknown)

Libretto by Bruce Olstad based on the novel by Nathaniel Hawthorne (1804-1864)

--In progress--

This opera has been in progress for approximately five years. Multiple scenes and arias have been performed, and completion is anticipated by the end of the summer in 2018. Bruce



Olstad's description of the project appears on page 33. For more information, visit:

[thescarletletter.org](http://thescarletletter.org)

\*\*\*\*\*

### **The Three Feathers: A Musical Tale**

Theater piece for mezzo-soprano, baritone, flute, clarinet, violin, cello and piano

Libretto by Roger Pierce (b. 1933) based on a folk tale by the Grimm Brothers

Composed 1987

Composed for a concert of new music at UCLA entitled "Fables and Fantasies". Carlson approached Roger Pierce (husband of Carlson's theory teacher Alexandra Pierce) to write the libretto based on the story that Pierce had once told during a social gathering. No sheet music is available.

## **Appendix A: PUBLISHERS & DISTRIBUTORS**

The publishers and distributors of Mark Carlson's vocal works are listed below with all contact information currently available.

### **Art Songs**

#### **C Swigart Music**

Los Angeles, CA USA

Email: [mark@markcarlsonmusic.com](mailto:mark@markcarlsonmusic.com)

Website: [www.markcarlsonmusic.com](http://www.markcarlsonmusic.com)

#### **Pacific Serenades Music**

2437 Lake View Ave.

Los Angeles, CA 90039 USA

Tel: (323) 485-4329

Email: [info@pacser.org](mailto:info@pacser.org)

Website: [pacser.org](http://pacser.org)

Partially Distributed by Subito Music Corporation

#### **Subito Music Corporation**

(Distributor for Pacific Serenades Music)

60 Depot Street

Verona, NJ 07044 USA

Tel: (973) 857-3440

Fax: (973) 857-3442

Email (General Inquiries): [mail@subitomusic.com](mailto:mail@subitomusic.com)

Email (Sales Department): [sales@subitomusic.com](mailto:sales@subitomusic.com)

Website: [www.subitomusic.com](http://www.subitomusic.com)

## **Choral Works**

### **Theodore Presser Company**

(Sole selling agent for Thorpe Music Publishing Company)

588 North Gulph Road

King of Prussia, PA 19406, USA

Tel: (800) 854-6764 or (610) 592-1222, Ext. 1

Fax: (888) 525-3636 or (610) 592-1229

Email: [sales@presser.com](mailto:sales@presser.com)

Website: [www.presser.com](http://www.presser.com)

### **Thorpe Music Publishing Company**

Email: [info@thorpemusic.com](mailto:info@thorpemusic.com)

Website: [www.thorpemusic.com](http://www.thorpemusic.com)

Sole selling agent: Theodore Presser Company

### **Yelton Rhodes Music**

1236 N. Sweetzer Ave. #5

West Hollywood, CA 90069 USA

Tel: (323) 682-8512

Email: [sales@yrmusic.com](mailto:sales@yrmusic.com)

Website: [www.yrmusic.com](http://www.yrmusic.com)

## **Appendix B: CHRONOLOGY**

### **Chronology of Art Songs**

1976	Patchen Songs
1978	Water and Light: A Song Cycle on Poems by Theodore Roethke
1978	Wedding Song
1979	From The Song of Songs (only one song)
1986	After the Sun has Set: Four Songs on Sonnets by Edna St. Vincent Millay
1987	This is the garden: Three Songs on Poems by E. E. Cummings
1988	From The Song of Songs (completion of entire set)
1991	From One Who Stay (only two songs)
1992	From One Who Stays (completion of entire set)
1992	From The Song of Songs, Part II
1994	Night will blossom: Six Songs About Growing Older
1998	Cuatro Sonetos de amor: Four Songs on Sonnets by Pablo Neruda
2005	I am in need of music
2007	Songs of Rumi
2008	Entre la sombra y el alma (Between the shadow and the soul)
2017	An die Geliebte

### **Chronology of All Vocal Music**

1976	Dies Sanctificatus
1976	Patchen Songs
1977	Improperium Expectavit Cor Meum
1978	The Member of the Wedding
1978	Water and Light: A Song Cycle on Poems by Theodore Roethke
1978	Wedding Song
1979	From The Song of Songs (only one song)
1982	Jan and Dean
1982	Morning Song
1983	Silken Roses

1983 Like a child  
 1985 Three Songs for Children's Theater (including I sing his name)  
 1986 After the Sun has Set: Four Songs on Sonnets by Edna St. Vincent Millay  
 1986 Psalm of Praise  
 1987 The Three Feathers: A Musical Tale on a libretto by Roger Pierce based on Grimm Bros  
 1987 Mass: Christ in Majesty  
 1987 This is the garden: Three Songs on Poems by E. E. Cummings  
 1988 From The Song of Songs (completion of entire set)  
 1990 A Wreath of Anthems: An American Christmas Cantata  
 1991 From One Who Stay (only two songs)  
 1992 From One Who Stays (completion of entire set)  
 1992 From The Song of Songs, Part II  
 1993 From Children's Voices, Miracles: Poems by children of the English-speaking world  
 1993 Let all things now living  
 1993 Love Songs  
 1993 Sleep and Dreams  
 1994 Night will blossom: Six Songs About Growing Older  
 1996 I sing His name (choral version)  
 1998 Cuatro Sonetos de amor: Four Songs on Sonnets by Pablo Neruda  
 1999 The Everlasting Bonfire: A Space Opera  
 2000 When we speak  
 2001 The Ballad of Charlie Howard: A Kenduskeag Trilogy  
 2002 Come, o holy spirit, come  
 2002 Common Link  
 2002 The Enemy of Truth  
 2002 Welcome Winter!  
 2005 I am in need of music  
 2007 Songs of Rumi  
 2008 Entre la sombra y el alma (Between the shadow and the soul)  
 2017 An die Geliebte  
 \_\_\_\_ The Scarlet Letter (*in progress*)

## Appendix C: DISCOGRAPHY

### Art Songs

Artist: Conundrum  
Album: From the Diamond Grid  
Performers: Mary Elizabeth Southworth – soprano, Danielle Hundley – flute, Marianne Breneman – clarinet, Philip Amalong – piano  
Recording: Albany Records, 2014, CD, Item: TROY1523  
Featured Carlson Piece: "Cuando yo muero" from *Cuatro Sonetos de Amor*

Artist: The American Celebration Duo  
Album: Though Love Be A Day: American Songs at the Dawn of the New Millenium  
Performers: Diana Guhin Wooley - soprano, Richard Steinbach - piano  
Recording: Innova Recordings, 1999, CD, Item: IN529  
Featured Carlson Piece: *From the Song of Songs*

Artist: David Rohrbaugh - baritone, David Montgomery - piano  
Album: Alden Ashforth: Aspects of Love / Mark Carlson: Patchen Songs  
Recording: Orion Master Recordings, 1979, LP, Item: ORS 78335 (now Naxos LAN0483)  
Featured Carlson Piece: *Patchen Songs*

### Choral

Artist: Indianapolis Women's Chorus; San Diego Women's Chorus  
Album: GALA Choruses Festival 2000 (recorded July 22-29, 2000 in San Jose, CA)  
Recording: Mark Custom Recording Service, Clarence, NY, 2000.  
Featured Carlson Piece: When we speak (*choral*)

## Appendix D: INDEX OF ENTRIES BY SONG CYCLE TITLES, INDIVIDUAL SONG TITLES, AND FIRST LINES OF POETRY

Song Cycle Titles appear in ***bold italics***. Individual Song Titles appear in *italics*. First lines of poetry appear in regular font. When the song title is the same as the first line of poetry, only the song title will be listed. On the rare occasion when both the song title and first line of text are different than the original poem title, the poem title will appear **in bold**.

- |  |   |
|--|---|
| <p><i>A great wagon</i> 105<br/> <i>A River Incident</i> 118<br/> A shell arched under my toes 118<br/> A sigh is little altered 97<br/> <b><i>After the Sun has Set</i></b> 36<br/> <i>Amarra tu corazón al mío</i> 48<br/> <i>An die Geliebte</i> 41<br/> As beautiful as the hands 101<br/> <i>As beautiful as...</i> 101<br/> Be with me, Beauty, for the fire is dying 88<br/> <i>Come Away</i> 71<br/> Come, love, let us go out to the open fields 70<br/> <i>Cuando yo muera</i> 50<br/> Cuando yo muera quiero tus manos en mis<br/> ojos 50<br/> <b><i>Cuatro Sonetos de amor</i></b> 45<br/> Dark water, underground 119<br/> De noche, amada, amarra tu corazón al mío 48<br/> <i>Do me that love</i> 95<br/> Don't worry about saving these songs! 108<br/> <i>Entre la sombra y el alma</i> 55<br/> <b><i>From One Who Stays</i></b> 57<br/> <i>From One Who Stays</i> 60<br/> <b><i>From The Song of Songs</i></b> 66<br/> <b><i>From The Song of Songs, Part Two</i></b> 73<br/> <i>Had You Been Old</i> 62<br/> Had you been old I might be reconciled 62<br/> <i>Halcyon Days</i> 85<br/> <i>He brings me to the winehall</i> 69<br/> <i>Hidden Powers</i> 63<br/> How empty seems the town now you are<br/> gone! 60<br/> <b><i>I am in need of music</i></b> 81<br/> <i>I am in Need of Music</i> 83<br/> I am in need of music that would flow 83</p> | <p><i>I sleep, but my heart stirs</i> 77<br/> If ever two were one, then surely we 65<br/> <i>In sandy earth</i> 76<br/> In sandy earth or deep 76<br/> in time of daffodils(who know 112<br/> <i>In time of...</i> 112<br/> <i>It is the hour</i> 97<br/> <i>It Was Beginning Winter</i> 121<br/> <i>Let Evening Come</i> 86<br/> Let the light of late afternoon 86<br/> <b>Meditation at Oyster River, Part 4</b> 120<br/> <i>More Strong Than Time</i> 64<br/> <i>Night Crow</i> 117<br/> <b><i>Night will blossom</i></b> 84<br/> No te amo como si fueras rosa de sal,<br/> topacio 56<br/> Not from successful love alone 85<br/> <i>Now, In This Waning of Light</i> 120<br/> <i>O for your kiss!</i> 68<br/> O for your kiss! For your love 68<br/> <b>O sleeping falls the maiden snow</b> 100<br/> <i>O sleeping lay the maiden snow</i> 100<br/> <i>O when I take my love out walking</i> 94<br/> Old age is 90<br/> <i>On Growing Old</i> 88<br/> <i>Only Until This Cigarette Is Ended</i> 40<br/> Outside, the freezing desert night 106<br/> <b><i>Patchen Songs</i></b> 92<br/> <i>Recordarás</i> 46<br/> Recordarás aquella quebrada caprichosa 46<br/> <i>Reposa con tu sueño en mi sueño</i> 53<br/> <b>River Incident</b> 118<br/> <br/> Since I have set my lips to your full cup, my<br/> sweet 64</p> |
|--|---|

**Soneto IV (Sonnet 4)** 46  
**Soneto LXXIX (Sonnet 79)** 48  
**Soneto LXXXI (Sonnet 81)** 53  
**Soneto LXXXIX (Sonnet 89)** 50  
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**Sonnet (Elizabeth Bishop)** 83  
**Sonnet L: Though Utter Death** 63  
*Stamp me in your heart* 79  
*The Cycle* 119  
*The First of Autumn* 87  
**The Lost Son: 5. "It was beginning  
winter" 121**  
**The Lotos-eaters, Choric Song: I** 82  
the moon is hiding in 111  
*The Moon is Hiding in her hair* 111  
*The Shimmer of Evil* 116  
*The snow is deep on the ground* 102  
The sound of my lover 71  
*The Tent* 106  
The weather wept, and all the trees bent  
down 116  
*There is Sweet Music Here* 82  
There is sweet music here that softer falls 82  
They say that "time assuages,"-- 61  
*They Say...* 61  
***This is the garden*** 109  
*This is the garden* 113  
this is the garden:colours come and go 113  
*This summer earth* 97  
Though utter death should swallow up my  
hope 63  
*Time does not bring relief* 39  
Time does not bring relief; you all have lied 39  
**To My Dear and Loving Husband** 65  
*To Our Love* 65  
*To Waken an Old Lady* 90  
*Turning to him, who meets me with desire...* 70  
Unnoticed the first of autumn as nights grow  
longer 87  
*Until the king returns* 75  
***Water and Light*** 115  
*Wedding Song* 122  
Wenn ich, von deinem Anschauen tief gestillt 43  
*When breathless queens* 99

When breathless queens release their

leopards 99  
When I saw that clumsy crow 117  
When I see your face, the stones start  
spinning! 105  
*When I too long have looked upon your face* 37  
*When You Depart* 38  
When you, that at this moment are to me 38  
*Where everything is music* 107  
**Winter Poem** 99  
Ya eres mía. Reposa con tu sueño en mi  
sueño 53



## Appendix E: ART SONGS BY VOICE TYPE AND INSTRUMENTATION

### Baritone:

- *Night Will Blossom* - piano + flute
- *Patchen Songs* - piano only
- *This is the Garden* - piano only

### Bass-baritone:

- *Songs of Rumi* - piano + clarinet, violin, cello

### Mezzo-soprano:

- *After the Sun Has Set* - 11 part instrumental ensemble
- *An die Geliebte* (duet) - piano only
- *From One Who Stays* - piano + flute, cello
- *From the Song of Songs, Part Two* - piano only
- *I am in Need of Music* - piano + tenor sax, viola, cello; or piano only
- *Night Will Blossom* - piano + flute
- *This is the Garden* - piano only (this arrangement is not yet available)
- *Water and Light* - piano only

### Soprano:

- *An die Geliebte* (duet) - piano only
- *Cuatro Sonetos de Amor* - piano only
- *Entre la sombra y el alma* - piano + horn
- *From the Song of Songs* - piano only

### Tenor:

- *This is the Garden* - piano only (this transposition is not yet available)

### Duets:

- *An die Geliebte* (soprano & mezzo-soprano) - piano only

**Pieces for voice and piano only:**

- *An die Geliebte* (duet)
- *Cuatro Sonetos de Amor*
- *From the Song of Songs*
- *From the Song of Songs, Part Two*
- *I am in Need of Music*
- *Patchen Songs*
- *This is the Garden*
- *Water and Light*

\*\*\*\*\*

**GENERAL RANGES**

**High:**

- *From the Song of Songs* - piano only

**Medium High:**

- *Cuatro Sonetos de Amor* - piano only
- *Entre la sombra y el alma* - piano + horn

**Medium:**

- *From the Song of Songs, Part Two* - piano only
- *I am in Need of Music* - piano + tenor sax, viola, cello; or piano only
- *Patchen Songs* (bass clef) - piano only
- *Water and Light* - piano only

**Medium Low:**

- *After the Sun Has Set* - 11 part instrumental ensemble
- *From One Who Stays* - piano + flute, cello
- *Night Will Blossom* - piano + flute
- *Songs of Rumi* (bass clef) - piano + clarinet, violin, cello
- *This is the Garden* (bass clef) - piano only

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